5 ANC

VOGUE

MARCH 1

COLLECTIONS ISSUE

The most-wanted clothes in the new Paris collections

21 pages

U.S.A. print news

50 CENTS

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emba desert gold natural light brown mutation mink designed by **ritter bros.,** new york

great sophistication in a deftly tailored short coat of emba desert gold* natural light brown mutation mink. RITTER BROS., NEW YORK-MONTREAL • JOSEPH MAGNIN, SAN FRANCISCO • KAUFMANN'S, PITTSBURGH

jewels—CARTIER virginia thoren *trade-mark mutation mink breeders association





SHARLAND

Tulip-Flounce Silk Coat Exclusive $185

Our calling-card coat all beautifully-shaped curves,
in heavy Italian silk doupioni, molded close and slim to
just below the hips where it unfurls into a bouffant flounce.
As much like a coatdress as a coat (and just as pretty)
in sand beige, navy or black in sizes 8 to 16.

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET



elegant photograph—hat by John Frederics Inc.

LILLI ANN DESIGNS FOR YOUNG AND EXCITING WOMEN OF ALL AGES...THIS DIVINE BRIDE'S COSTUME, CAP-SLEEVED SHEATH IN EMPIRE SILHOUETTE, SLIM-WAISTED, FLARED PEPLUM JACKET...FABRIC IS SILK-AND-WORSTED "BAMBOO" WOVEN IN FRANCE FOR LILLI ANN...CORSAGE IS FROM PARIS...PINK, BLUE OR BEIGE...ABOUT ONE HUNDRED DOLLARS AT FINE STORES OR WRITE LILLI ANN, SAN FRANCISCO OR PARIS.



George Platt Lynes

Young-Timers catapult the linen-textured silk to new fashion heights with a Bendel Original.

From a wee waist gaily sashed in a detachable polka-dotted silk releases the skirt with its side-seam pockets that echo the neckline decor... an alternate self fabric belt as premium.

Navy, delft blue, toast, charcoal... sizes 8 to 16... $69.95.

Young-Timers
Fourth Floor
Henri Bendel
10 WEST 57
NEW YORK 19 NY



jewelry fashions that create talk **bergère**

SHADES OF PINK ... and blue, gray and beige ombre too.
Handmade baroque pearls with the flattering lustre of the
real. Two strand necklace, 8.00 54″ rope, 11.00
Three strand bracelet, 5.00 Important button earrings, 3.00 all plus tax

DePINNA, *NEW YORK* HARZFELDS, *KANSAS CITY* JOHN WANAMAKER, *PHILADELPHIA* J. L. HUDSON, *DETROIT* CHARLES A. STEVENS, *CHICAGO* • BERGERE, *392 FIFTH AVENUE, NEW YORK*

Vogue
March 1, 1955

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 125, No. 4
Whole No. 1944



THE SHIRT-SLEEVE SUIT...

BONWIT TELLER



new casual elegance

done in a quite formal worsted black or navy

pin dot white stripe; with easy sleeves, big collar, a fresh big bow. By Ben Zuckerman.

Misses' sizes, 165.00 No mail or phone orders. Suit Salon

New York White Plains Chicago Cleveland Boston

SAKS FIFTH AVENUE



LONG-DRAWN LINE, SOFTENING DETAIL—

lean, lithe, true to the figure curve—but tempered with such exquisite little touches. Small shoulders, small collars, a tiered and tabbed effect (*left*) 10 to 18 at 125.00—or elegant hip-pleated costuming, 10 to 20 at 175.00. In refreshing navy rayon crepe from our Dress Collections. Hats by Tatiana of Saks Fifth Avenue.

New York • White Plains • Chicago • Detroit • Beverly Hills • Pittsburgh • San Francisco
Philadelphia • Miami Beach • Palm Beach • Fort Lauderdale



SAKS FIFTH AVENUE

PAPER-THIN SILK, AIRY STRIPES—

and a look that's fresh-and-fair. Spring begins with your first wearing of this rustling, floaty taffeta curved to shape a figure most fashionably. Navy-striped white, bowed with great flourish and crisped with white linen. 8 to 16, at 89.95 from our Dress Collections. Hat by Tatiana of Saks Fifth Avenue.

New York • White Plains • Chicago • Detroit • Beverly Hills • Pittsburgh • San Francisco
Philadelphia • Miami Beach • Palm Beach • Fort Lauderdale



pink champagne

delightfully extravagant,
this new accent on color . . .
pink rhinestone and blush pearl.



JEWELS BY

Albert Weiss



FOR NAME OF STORE NEAREST YOU, WRITE: **ALBERT WEISS & CO.**, 15 W. 37TH ST., N.Y. 18

PRICES PLUS FED. TAX



A flowering of pink—all the soft, breathless beauty of spring

in Fira Benenson's transparent printed silk. 425.00—Lord & Taylor



Skylight

BY MARTINIQUE

TAKES A PRETTY VIEW

OF SPRING . . .

Prettiest shoe on any spring-bound foot . . .
the "Skylight" by Martinique. A close-fitting sheath
of black patent curved with faille,
punctuated with the toe-flattering "Skylight".
Also in navy blue calf with a flash of faille,
high-heeled or medium either way.
About 19.95 at fine stores everywhere.
For the one nearest you, write to
MARTINIQUE SHOES, 47 West 34th Street,
New York 1, N. Y.

Martinique

custom made footwear



IMPORTANT NEWS OF EMBA* MUTATION MINK

To the ladies who love mutation mink—and you are legion—

the Mutation Mink Breeders Association makes this important announcement:

New trade-marks to identify three of the mutation mink types produced by Emba*.

There are several important reasons for these changes which are of vital interest to you . . . Emba* ranchers through the mastery of genetics, skillful care and inspired fur farming, originated and produced mutation mink which are acknowledged the world's finest — in sheer magnificence, richness of fur and superb natural colouring.

To protect the furriers and the consumers who buy Emba* furs, the Mutation Mink Breeders Association adopted a policy of trade-marking each of the six types of mutation mink to establish quality and to simplify identification so that all may have the assurance of possessing the genuine article.

Three of these Emba* trade-marks, Royal Pastel, Topaze, Silverblu, have recently been given common name status, and thus are no longer exclusive for Emba* Mutation Mink.

Therefore, in keeping with its policy of advertising and promoting only branded quality mutation mink and to protect the public, Emba* has adopted *new* trade-marks for these three particular mink varieties produced by its members. Here is a complete list of the new marks and the whole "Emba* Royal Family of furs."

Trade-Mark	Description
EMBA ARGENTA*	natural grey mutation mink *(formerly Silverblu)*
EMBA AUTUMN HAZE*	natural brown mutation mink *(formerly Royal Pastel)*
EMBA DESERT GOLD*	natural light brown mutation mink *(formerly Topaze)*
EMBA JASMINE*	natural white mutation mink
EMBA CERULEAN*	natural blue mutation mink
EMBA LUTETIA*	natural gunmetal mutation mink

These trade-marks are your guarantee for they may be applied only to choice Emba* pelts; they *may not* be used for any other type fur whatsoever, or for any mink not of Emba* origin and standards.

Emba* brand mink are scientifically produced, carefully inspected, matched and graded for colour, depth and quality by experts who have spent a lifetime judging furs.

They are branded "Emba"*—they are clearly identified by tags and woven labels as genuine graded Emba* when sold. Just as all the world goes to Paris for fine couture—so all the world comes to America for Emba* Mutation Mink. Fur specialists from England, France, Germany, Italy, South America, Australia and South Africa, as well as North America, come to buy at Emba* sales for their discriminating clientele.

Ask your furrier to show you Emba* brand mutation mink garments. Ask to see the Emba* stamp and label. Remember Emba* is your assurance of Quality and Exclusiveness. *TM **Mutation Mink Breeders Association**

Wingate Paine



A woman in love wears Fownes gloves!

upper left, about $3; right, about $4; bottom left, about $3.50. At fine stores everywhere. Write to Fownes Bros. & Co., Inc., 411 Fifth Avenue, New York 16, N. Y.

HUTZLER'S



Lace on linen tweed . . .

willow-wand dress by

Ben Reig

Ours alone in

Baltimore



"White Shoulders"

The essential atomizer — an unbreakable bottle

JULIUS GARFINCKEL & CO.

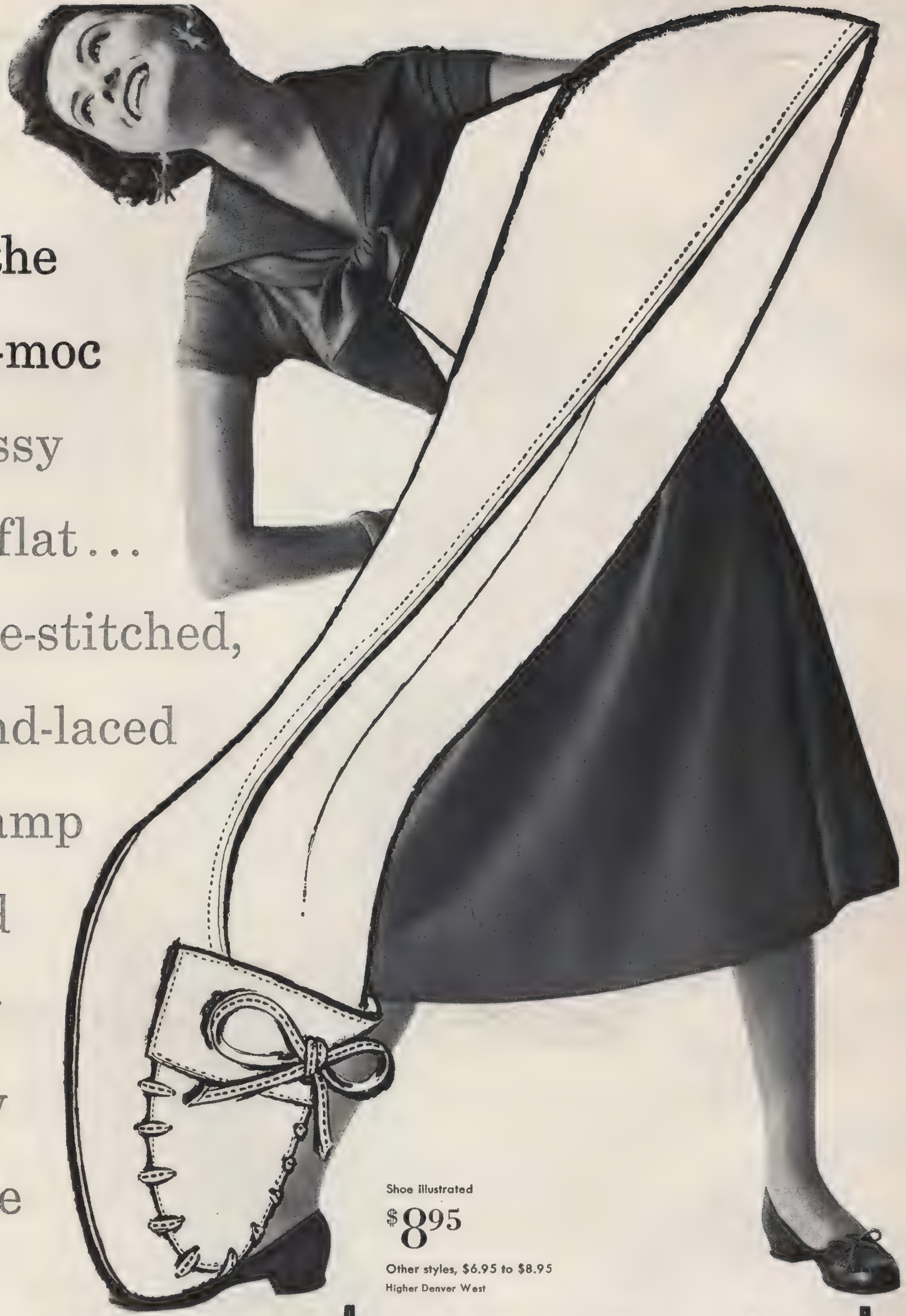
IN THE NATION'S CAPITAL

A BOUFFANT BUTTERFLY WITH A TAUTLY WRAPPED CHRYSALIS OF MOSS-ROSE PRINTED PEAU DE SOIE. BY CEIL CHAPMAN. $125.

TONI FRISSELL

IN NEW YORK AT DE PINNA





the

middy-moc

dressy

flat...

white-stitched,

hand-laced

vamp

and

natty

bow

tie

Shoe illustrated

$8.95

Other styles, $6.95 to $8.95

Higher Denver West

westport®

Westport Division, Brown Shoe Company, St. Louis

Dress by David Crystal



ENSEMBLE DESIGNED BY JACQUES FATH EXPRESSLY FOR THE CADILLAC 60 SPECIAL

For 1955, Cadillac offers more of *everything* to make a woman happy. To please her sense of beauty, there's greater distinction of styling . . . and new interior elegance. To add to her comfort, there's improved restfulness of ride . . . and new convenience of appointments. To enhance her driving pleasure, there's increased ease of steering and handling . . . and far finer all-around performance. And to satisfy her practical judgment, there's even greater economy of operation and upkeep. Yes, it's a lucky, lucky lady who enjoys her motoring in a 1955 Cadillac—as your dealer will be happy to show you at any time. Stop in and see him soon, won't you? He'll be delighted to introduce you to the new Standard of the World!



Jewels by Harry Winston

Cadillac

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

There's a new yardstick for suits—



Poetically soft . . . this wool crepe suit in the subtlest of Beau Blues. Wool gives lasting life to color . . . is unchanged by countless cleanings.



A wink of a jacket tops a button-on blouse in this sheer wool suit you'll wear through June. Wool—the thermostatic fiber—keeps you cool in warm weather.

Suits shown priced from $49 to $69. For nearest store write Dept. A-3, WOOL, 420 Lexington Avenue, N. Y. 18, N. Y. or phone PLaza 7-5092

—they've gone romantic

In Beau Blues, the gentler suit . . . at its softest in pure wool

Blue is for boys . . . and the girls who dress to please them.

And for spring (the hearts and flowers season) wool gives you blue at its most tender. Shades of Beau Blue . . . that inspire a new romantic suit fashion.

They're suits with gentle, "white glove" manners. They're in the lightest, most caressable fabrics ever. Fabrics that are unmistakably wool.

For only wool, the fiber nurtured gently by Nature, can produce textures so tempting to the touch.

Only wool with its wonderful suppleness can follow your figure so lovingly . . . give you fashion's new softer line.

Yes, *this* spring is a *wool* spring.



White-capped wool tweed in a suit that weds prettiness to practicality. Wool combines soft texture with superb wrinkle resistance. And its proud beauty can be yours at a most budget-pleasing price.



Light as a whisper tweed is chosen for this spring's willowy long-torso suit. Its look of go-everywhere rightness . . . its richness . . . its supple, molded lines tell you unmistakably this is purest wool.

→ nothing measures up to Wool

beguiling

as a new

romance . . .

black-dyed

SOUTHWEST AFRICAN PERSIAN LAMB

captivating fur finale for your Spring wardrobe . . .
this fur of new fashion sorcery, so supple, so lustrous,
so light-weight. Add "Black Spice" to everything you wear
with a long, streaking stole . . . a cropped middy . . .
a shaped bolero . . . or a tapered jacket —
of Southwest African Persian Lamb
the modern Persian Lamb. At smart fur retailers everywhere.

©SOUTHWEST AFRICAN PERSIAN LAMB INDUSTRY ADVISORY BOARD

DIAMONDS NAT KOSLOW PHOTO: HAL REIFF



jay Thorpe
24 WEST 57
NEW YORK

pure allure

HOWARD GREER

...specialist in that delightful commodity, achieves it for Spring with appliquéd roses and tulle surmounting a sheath of black rayon crepe. 185.00 his collection, exclusive with Jay Thorpe in New York



pure allure

RÉPLIQUE

the perfume Paris is wild about...
all America is raving about

You're a belle whose bows come to breakfast

in

Van Raalte's boudoir ensemble



#8881—Double layer Angelmist ® tricot gown. 32 to 38. Blue Horizon, Candy Cotton Pink, Cloud White, Mimosa.....$18.95

#8806—Matching peignoir. Small, Medium, Large.....$14.95.

Because you love nice things... Van Raalte's boudoir costume's an invitation to dress for brunch (or after dinner). A dreamy, ballet-length nightgown and peignoir in our wonderful Angelmist® nylon tricot (like all our fabrics, we made it ourselves). The cherubic ruffles 'round the peignoir neck are of nylon Alencon lace—run through with satiny nylon ribbon. The beruffled sleeves push up—so you can even scramble an egg in your finery. The lace-and-ribbon motif repeats on the double layer nightgown—'round the camisole bodice and the hemline of its floaty skirt.

And Van Raalte makes the nicest... whether it's luscious lingerie like this, handsome fabric gloves or our Flex-Fit® stockings with seams that never twist.

Van Raalte

LINGERIE • GLOVES • STOCKINGS



2 new Pandora luminaries!

The shoe that glows is the shoe that shows your foot to the prettiest advantage! These two, in lustre calf; one with star sapphire buckle, the other with white nailhead trim. Both, in black, navy, coffee-frost.

FAMOUS-BARR CO.

St. Louis 1, Mo.
also Clayton and Southtown

PANDORA FOOTWEAR

JASMINE... color that catches the very sparkle of spring — in



Vanettes

with that Heavenly

LANOLIN SOFTNESS

The Stockings with the Difference You Can Feel

Frappé Fashions . . . swimsuits by **Cole** of California
all in cottons by **EVERFAST**®

. . . made crease-resistant by EVERGLAZE®



Fluffy ruffles of cool, pretty cotton by Everfast shirred with Cole's exclusive Matletex to curve and flatter Mother's figure . . . and to insure good fit and growing room for the girls. Mother's suit, $14.95 The girls', $6.95 and $7.95; Sissy-Trunks, $3.95

cotton at its fashion finest

MACY'S, New York *and all branches and associated stores:*

Colors Pink and Aqua

L. BAMBERGER & CO., Newark · DAVISON'S, Atlanta · MACY'S, Kansas City · LASALLE'S, Toledo · MACY'S CALIFORNIA, San Francisco

EVERFAST FABRICS, INC., 70 West 40 Street, New York 18, New York



Dainty floral print in white with pink flowers, black velvet sash; or white with yellow flowers, green velvet sash.

. . . charming new dresses

by youngland®



MACY'S, New York
and all branches and associated stores:
L. Bamberger & Co., Newark
Davison's, Atlanta
Macy's, Kansas City
Lasalle's, Toledo
Macy's California, San Francisco
parasols and hats to match,
available at all these stores

Easter egg pastels, crisped with a little capelet-bertha of snowy white, detailed with colorful hand embroidery. In aqua or yellow.
All dresses: Sizes 2 to 3, under $7; 3 to 6x, under $8; 7 to 12, under $9. Sam Landorf & Co., Inc., 64 West 36th Street, New York 18.



AT FINE STORES

Harry Frechtel

205 WEST 39TH STREET

NEW YORK 18

HAT BY MR. JOHN

The House of Beauty

Primrose House

FOR THE WOMAN WHO WANTS TO

LOOK HER LOVELIEST



Fragrances



Skin Care



Hair Care



Deodorants

Make-up

To protect and enhance her beauty, the discerning woman prefers: *WITCHERY* Toilet Water, Bubble Bath; *HI-SHEEN* Liquid Shampoo, Cream Shampoo, Hair Spray; *SMOOTHSKIN* Hormone Hand Lotion, All Purpose Cream, Lanolin Lotion; *PRIM* Spray Deodorant, Deodorant Stick, Cream Deodorant; *CHIFFON* Face Powder. Powder Compact; *PETAL TINT* Make-up Lotion; Lipstick.

by

DAGGETT & RAMSDELL, INC.

The most respected name in cosmetics since 1890

Now available through your **GRAND UNION** Home Service Salesman

SPRING FEVER *for reds and pinks*

GRAY FEATHER *accessory to gray*

FAN TAN *blended for browns to beiges*

The New York Times.

Archer

Spring 1955

Fashion Colour News

COSTUME AND HAT BY BEN REIG ... SHOES BY HERBERT LEVINE



Archer *Spring 1955*

Fashion Colour News

Now pale, silken tones stay true on your legs and completely compose costume colour from the tip of your shoe to the tilt of your hat. All, of course, with the luxury of Archer's exquisite clarity and the self reliance of magic nylon.

Trim *4 stripes for petite or slim legs — foot sizes 8 to 10½. Tween 5 stripes for typical or model legs — foot sizes 8½ to 11. Taper 6 stripes for tall or fuller legs — foot sizes 9½ to 11½.*

Archer *Stockings for Lovely Women*

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HUBERT DE GIVENCHY CHOOSES "ORLON"® ACRYLIC FIBER FOR HIS LEAN-TORSO SWEATER BY TALBOTT. SO LAVISHLY SOFT, SO SHAPE-KEEPING, SO WASHABLE IN "ORLON". NAVY, CORAL FIRE, AVOCADO. ABOUT $20. AT LORD & TAYLOR, MARSHALL FIELD, J. W. ROBINSON. SKIRT BY GIVENCHY ALSO MADE WITH "ORLON".



EXPECT MORE THAN THE TRADITIONAL . . . WHEN
GIVENCHY CREATES THE SWEATERED LOOK IN **ORLON**

DU PONT
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

gant madeleine

MADE IN FRANCE

guaranteed washable

The unsurpassed qualities of the world's finest cotton—long life, washability and fit guaranteed for the life of the fabric—combined with the fashion techniques and meticulous workmanship of France's finest glove craftsmen.

Above:
P. K. sewn wrist-length glove with narrow stripes of fine embroidery.

Below:
Brief, casual glove, completely hand-made.



BEST IN VIEW: THE AGE OF INNOCENCE BY *Peggy 'n Sue*

For Spring, our dreamy-eyed heroines choose sweetly shaped and softly detailed *Peggy 'n Sue* Coats that speak the direct fashion language of the young. *Left:* The waistline dips and hip hugging cuffs move gently back and down to achieve the new long look. Fresh candy striped lining, bright buttons and pert posey proclaim more fashion news for this fine wool worsted gabardine. Navy, red, lilac, blue. *Right:* Appealing as a school girl, this delicately defined check coat reveals the graceful contrast of a full skirt with a hand span waist. Freshly touched with a removable light linen collar and cuffs . . . crisp worsted in brown or navy with white. Both in 3-6x about $20.00; 7-14 about $25.00. Matching hats about $4.00.



These and other Age of Innocence Coats by Peggy 'n Sue—at fine stores everywhere. For the store in your city, write: *Little Empress Coats Inc.,* 534 Eighth Avenue, New York 18, New York



There are two sides to every woman — and Jacqueline sees both in the most beguiling fashion! *Pink* for pale and pretty moods — when your fancy wanders to the demure. Black patent — for those high-voltage moments when you want to look and *feel* like the most exciting woman in the room. Either way, you'll get romantic results — at a price so modest even the angels might fib . . . *only* **9.95 and 10.95**

Other Jacquelines at $8.95

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company

NEW FRENCH SECRETS too good to keep! Two underprops that give you a Paris mannequin's figure. French Secret bra lifts you inches up, molds the rounded look with padding in lower cup. Low cut, in Orlon satin — **$5.00.** French Secret panty dips and skips the waist, gives a free-and-easy going middle, slims hips firmly. Nylon power net — **$10.00,** Girdle — **$8.95.**

Write Dept. V-3 for nearest store & free booklet "Olga Tells You How to Beautify Your Figure." The Olga Co., 2202 Beverly Blvd., Los Angeles 57, Calif.



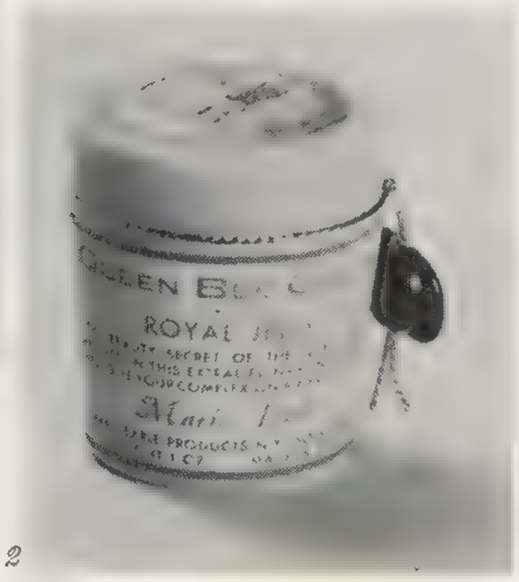
THE **OLGA** CO., 2202 Beverly Blvd., Los Angeles 57, Calif.

Discoveries in beauty



1

Complexions will be glad of these: **1.** Toni's new cleanser, Deep Magic, might seem like magic in its cleansing abilities. But there's nothing abracadabra about the formula—it's strictly scientific. It's a water-in-oil emulsion capable of clearing away the skin's own excretions, as well as cosmetics and atmospheric soils. All of this possible without leaving the skin taut or deprived of protective oils. The lotion is sheer, light, requires no follow-up with a freshener before new make-up is applied. **2.** The finer skin texture encouraged by Royal Jelly is now the youngest legend in the cosmetic world. Marie Earle's Queen Bee Cream has a difference, however. The cream base to which the Royal Jelly has been added contains excellent emollients for conditioning the skin while it is being stimulated by the Royal Jelly. At Bonwit Teller. **3.** Complexions requiring the freshness that hormones can impart should be treated to Endocreme's Liquid. This is readily accepted by the skin (36 seconds for average skin) and can be worn all day under make-up. The ruler on the bottle helps to measure accurately the daily ration. Bonwit Teller.



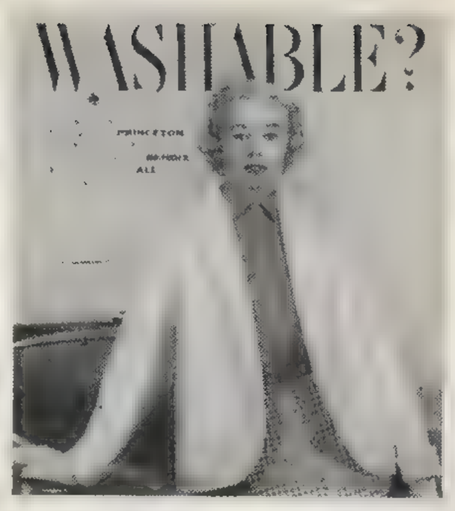
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3

MIEHLMANN

WASHABLE?



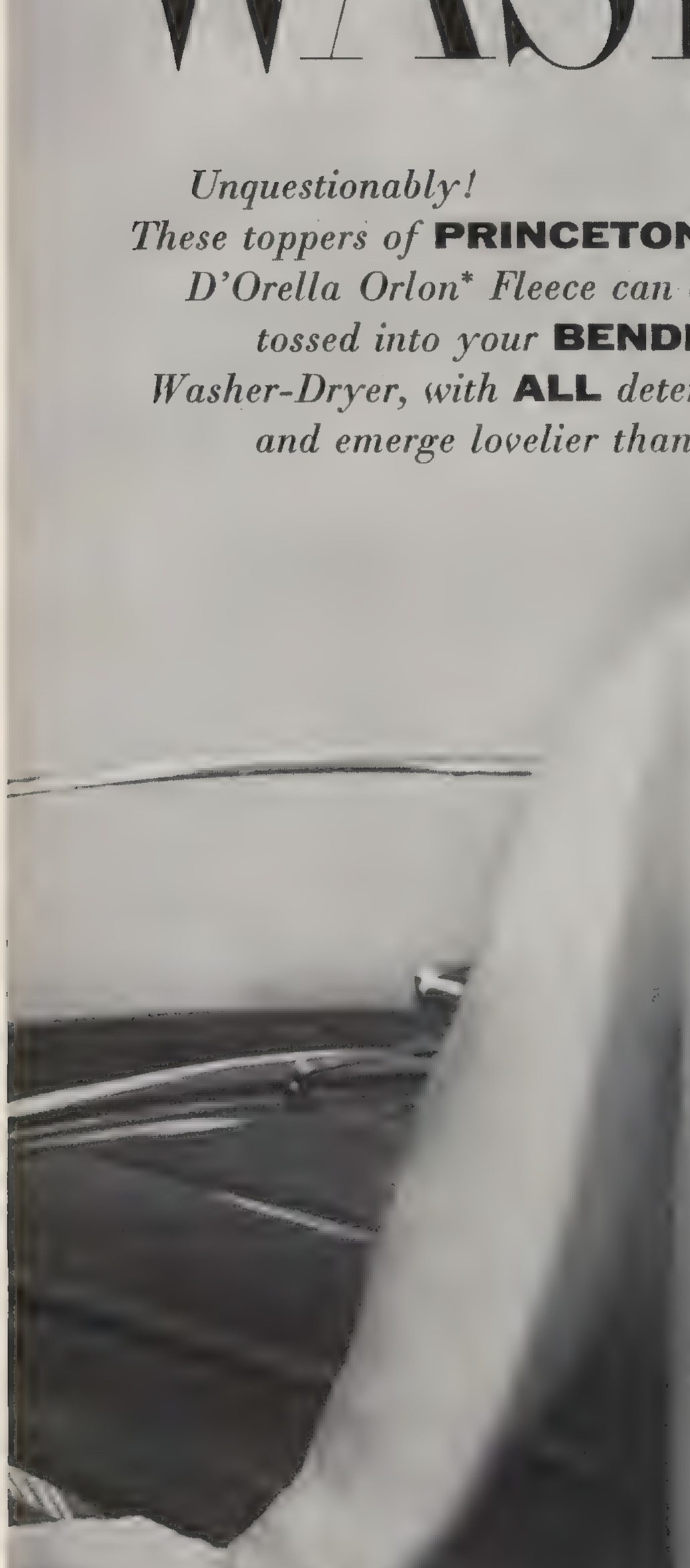
You'll find ZIM-STRA Toppers of D'ORELLA Orlon fleece at the stores listed below:

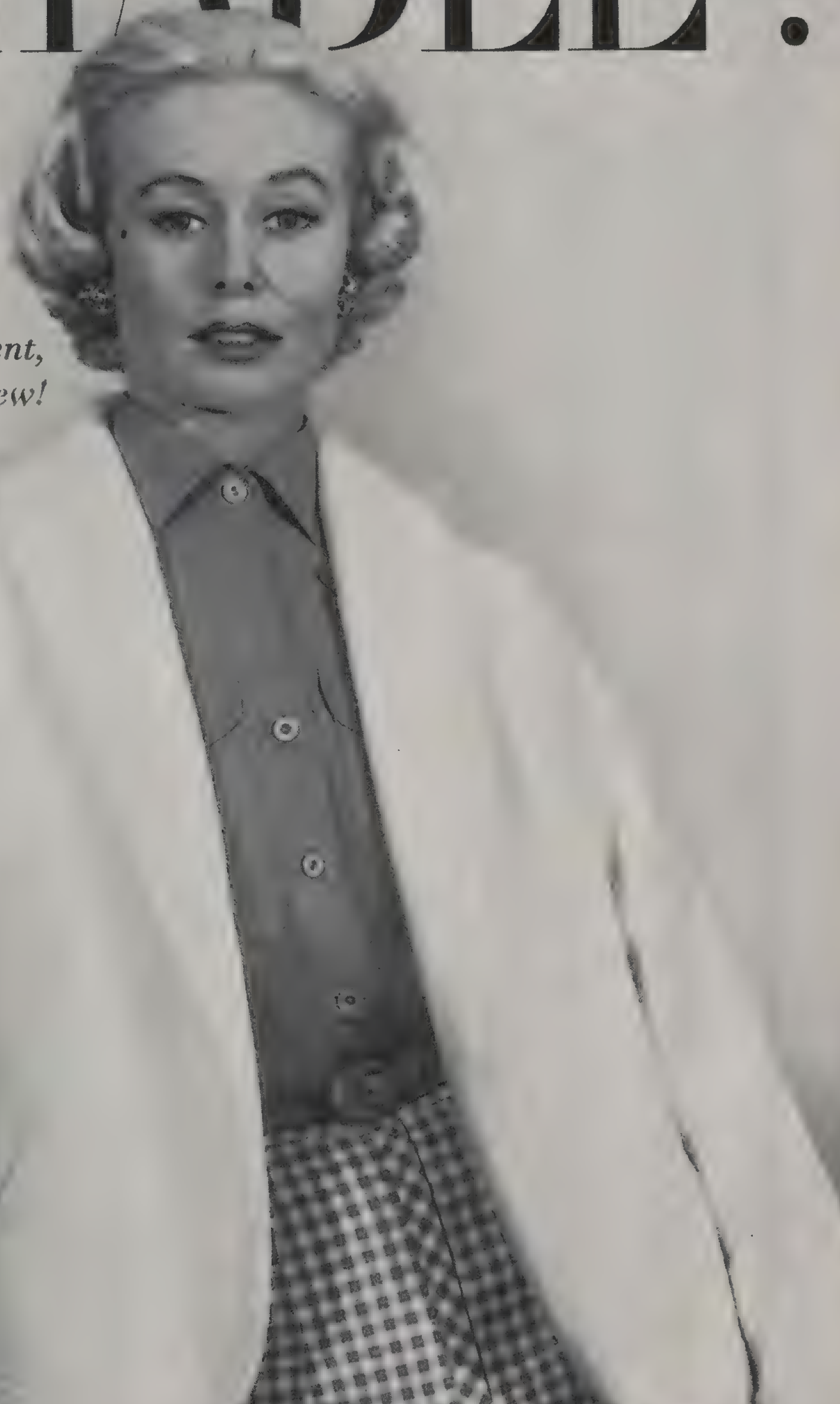
Akron, Ohio.....The A. Polsky Company
Allentown, Pa. .....Zollinger Harned
Ambridge, Pa. .....Davidson's
Asbury Park, N. J.....Steinbach Company
Bangor, Maine .....Burdell's
Boise, Idaho.....C. C. Anderson Stores Company
Boston, Mass.....Jordan Marsh Company
Bridgeport, Conn.....D. M. Read Co.
Brooklyn, N. Y.....Martin's
Buffalo, N. Y.....Adam, Meldrum & Anderson
Butler, Pa.....A. E. Troutman Company
Chicago, Ill.....Carson Pirie and Scott
Cincinnati, Ohio.....John Shillito Company
Cleveland, Ohio.....Halle Brothers
Columbus, Ohio.....F. & R. Lazarus Company
Cumberland, Md.....Lazarus Company
Dallas, Texas....The Titche Goettinger Company
Des Moines, Iowa.....Wolf's
Detroit, Mich.....J. L. Hudson
Duluth, Minn. .....Maurice's
Easton, Pa.....William Laubach & Sons
Elmira, N. Y.....S. F. Iszard Company
Elyria, Ohio.....The Style Center
Erie, Pa. .....Trask's
Evansville, Ind. .....Salm's
Grand Rapids, Mich.....Herpolsheimer Company
Great Falls, Mont.....The Paris of Montana
Green Bay, Wisc.....Nau's
Greensboro, N. C.....Meyer's Company
Greensburg, Pa.....A. E. Troutman Company
Hamilton, Ohio.....The Robinson Schwenn Store
Hartford, Conn.....G. Fox
Indiana, Pa.....A. E. Troutman Company
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Jackson, Mich.....Elaine Shop
Jackson, Miss.....R. E. Kennington Company
Jacksonville, Fla. .....Purcell's
Jamaica, L. I.....B. Gertz, Inc.
Johnstown, Pa.....Penn Traffic
Kansas City, Mo.....George B. Peck, Inc.
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Lebanon, Pa.....Lewis Samler, Inc.
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Lexington, Ky.....Stewart Dry Goods
Lincoln, Nebr.....Miller & Paine
Long View, Wash.....The Bon Marche
Lorraine, Ohio.....The Style Center
Louisville, Ky.....Stewart Dry Goods
Lynchburg, Va.....C. M. Guggenheimer Corp.
Madison, Wisc. .....Randall's
Malden, Mass.....Jordan Marsh Co.
Memphis, Tenn.....J. Goldsmith & Sons Co.
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Seattle, Wash.....The Bon Marche
South Bend, Ind.....Worth's
Southington, Conn. .....Levy's
Springfield, Ill.....S. A. Barker
Springfield, Ohio.....The Edward Wren Store
Spokane, Wash.....The Bon Marche-Palace
St. Paul, Minn.....Schuneman's
St. Petersburg, Fla.....Maas Brothers
Syracuse, N. Y.....Dey Brothers & Co.
Tampa, Fla.....Maas Brothers
Tulsa, Okla. .....Vandever's
Walla Walla, Wash.....The Bon Marche
Washington, Pa. .....Lang's
Waterloo, Iowa..The James Black Dry Goods Co.
Wilkes Barre, Pa.....Pomeroy's, Inc.
Wilmington, Del. .....Wanamaker's
Winwood, Pa. .....Wanamaker's
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For store nearest you, write to
D. ZIMET, INC.
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WASHABLE?

Unquestionably!
These toppers of **PRINCETON**
D'Orella Orlon Fleece can be*
tossed into your **BENDIX**
Washer-Dryer, with **ALL** *detergent,*
and emerge lovelier than new!





Imagine it!
Blossom-fresh pastels now unbelievably practical. Dirt, stains, even ink disappear like magic. Impeccably ZIM-STRA tailored in white, pink, blue, yellow, beige. Sizes 8 to 18, about $40.
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The Bow Hats by John Frederics • The dress fabric by J. P. Stevens & Co., Inc.

The Elegant Easter Dress

in crisp cotton faille is luxurious-as-silk, crease-resistant and perfectly washable. Angelic choir-collar enhances its sweet simplicity, points up the very bouffant, full-circle skirt. In dreamy pastels. Size 3-6x, about $8.00; 7-12, about $9.00.

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STYLED BY *Seymour Troy*

$12.95 to $14.95

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Sunshine Colours and their Moonlight Reflections, a colour range in high-noon brightness and cool, pale tones . . . new colour-mates or costume contrasts. An enchanting pagent of colour—in gloves noted for perfection in detail and skillfully "finger-fashioned" to flatter the hands that wear them.

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PICKS UP THE TAB FOR SPRING

ANNA MILLER molds a navy sheath of whispered elegance in Onondaga's "Ononda" crêpe of Minifil rayon and acetate...as crisp and as freshly new as spring itself.

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Inspired by the Thunderbird

Here is beauty which is as distinguished as it is unique—the fashion queen of Ford's 16 body styles for 1955. Like all of the new Fords, the Crown Victoria's exciting styling shows marked kinship with Ford's heart-winning new Thunderbird. No one can mistake the resemblance—in the clean silhouette—the massive grille—the huge, wrap-around windshield—everywhere.

Every inch a Queen

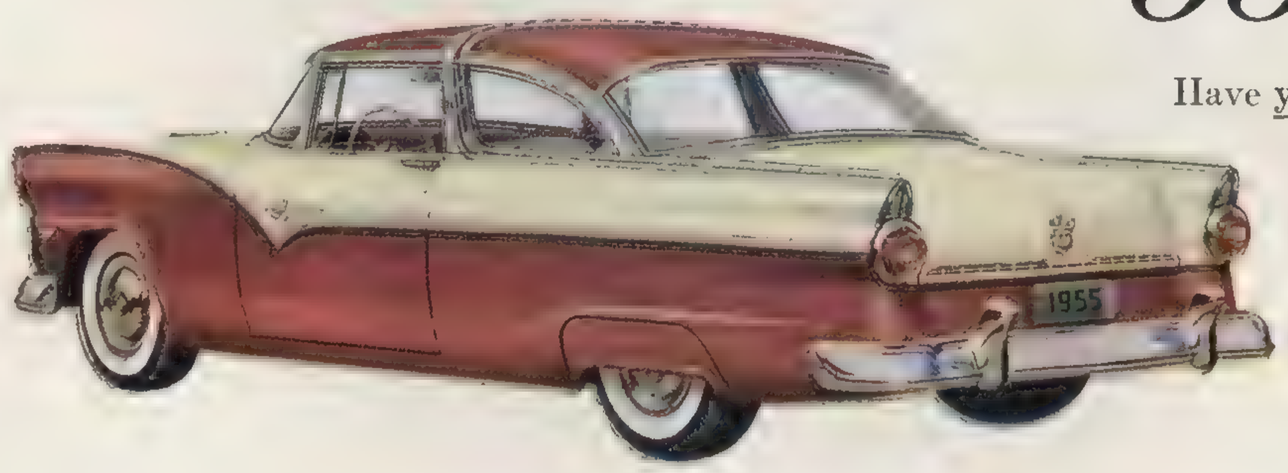
THE FAIRLANE CROWN VICTORIA



Leading Lady of the '55 Fords and loaded with Trigger-Torque Power

With Ford's Luxury-Lounge interiors for your throne-room you'll rule the road. Colors are brilliant and new. Many of the rich upholsteries see their first use in *any* car. You'll feel safer, too, commanding the split-second passing might of new Trigger-Torque Power. And you'll discover new comfort on *all* roads, with Ford's wonderful new Angle-Poised ride. Then, you can have just the power assists you need: power steering, brakes, windows, and seat—plus new Speed-Trigger Fordomatic.

Worth more when you buy it . . . worth more when you sell it **'55 FORD**



Have you driven one . . . lately?

You Can See

the particular chic of this suit...

its newly narrowed lines...

its frame of braid

vibrant against

the lovely opalescence

of its silk-and-worstedness...

But can you see

its joy-for-ever-quality?

Its new compliments

to the figure?

Its finish? Its fit?

After all

it is a Handmacher!

And marvelous at 69^{95}



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"You can feel the good fit"

IRENE HAT

HANDMACHER-VOGEL, INC. NEW YORK LONDON MONTREAL

beautiful
Bryans

newest excitement

Liberté

stops at nothing
but fashion's
new long line.

The longest stocking ever made for the smoothest hip-line you've ever owned when you wear Spring's narrowed, sleek silhouettes. Hip-length Liberté rises up and inside your foundation—caught there by hidden garters. Try Liberté and see for yourself how smooth, unruffled your fashion life can be.

Made of Tiffanized* nylon yarn, the NEW dimensional beauty twist with fantastic stretch. Exclusively Beautiful Bryans.

Liberté is seamed, and comes in new long lengths. Find the perfect one for your *leg-figure**... and choose your color from the new "Hearts and Flowers" collection.

*T.M. REG.

WARNER PANTY IN FAIR LADY COLOR

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BLUMENFELD PHOTO

cotton "find" of the fashion season



♦

The message in this
bottle is clear to see: well-dressed
girls are always found in
cotton! For example, this lovely
dress by EMMA DOMB in floral-printed
Rustle-Sheen cotton by
FLUEGELMAN. (There's also a tiny jacket of
velveteen lined in the same print.)
In azalea, violet, brown.
Sizes 8 to 16, 7 to 15. About $35.
Russek's, New York • Jays, Boston
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Bullock's, Los Angeles • J. L. Brandeis,
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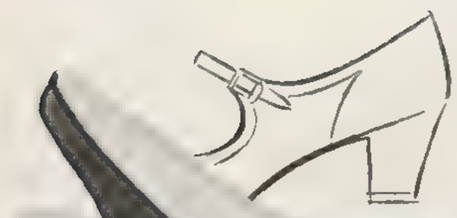
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Candy



Marvelle



there's  *a shoe for every you*

in comfortable spring-timed

FOOT SAVERS



Admiration

Shopping, meeting friends in town, doing the Continent—you walk and walk and *walk*. But your feet will never complain when you're wearing Foot Savers. Foot Savers fit so perfectly—snug at the heel, yet never tight at the toes—they make miles seem to melt away. And the new Spring-Timed styles are so flattering, they gather compliments along the way. See all these and more at your Foot Saver dealer's—soon!



Back-Talk



Sleek

Crusader





Foot Saver's famous Shortback® Last prevents looseness at heel without pinching toes.

For Spring Style booklet and name of nearest Foot Saver dealer, write: The Julian & Kokenge Co., 252 South Front Street, Columbus 15, Ohio



sugar-candy colors on gloves
created by Paris' Roger Faré...
hand-sewn...exclusive with Wear-Right

Left to right: New Mode, $5. Gadabout, $4. Lady Luck, $4. In tempting combinations of pink, blue, champagne and white.

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here's a fresh note from the tropics...

coconut chip

in

Mary Grey

nylons

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It pays to do a little sole searching

Softness, lightness and flexibility
are in fashion...so look for the shoes
that proudly stand on

NEOLITE SOLES

MADE ONLY BY GOODYEAR

Famous Paradise Kittens are delightful examples of today's emphasis on softness, lightness and flexibility in fashion-right shoes. Paradise Kittens are the softest shoes you've ever worn, thanks to their exclusive construction and NEOLITE Soles ... the sole of fashion.



A duet of Paradise Kittens in Spring's smartest colors . . . 12.95 to 14.95

NEOLITE, AN ELASTOMER-RESIN BLEND. T.M.—THE GOODYEAR TIRE & RUBBER COMPANY, AKRON, OHIO

HENRY ROSENFELD

introduces his new separates most delightfully in
these wonderful, glowing cotton satins . . . delicately printed
in tender Spring colorings and only by

Wamsutta®



*TRADEMARK
WAMSUTTA MILLS, NEW BEDFORD, MASS.

...TO BE THAT ELEGANT



About eleven dollars for both top and skirt.
(Left) Sizes 7 to 15,
Beige, Pink, Blue or Gray grounds
(Right) Sizes 8 to 18,
Beige, Pink or Blue grounds

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Robert S. Atkins Co., San Francisco
T. A. Chapman Co., Milwaukee
City of Paris, San Francisco
Daniels & Fisher Stores Co., Denver
Flint & Kent, Buffalo
G. Fox & Co., Hartford
Franklin Shops, Inc., Providence
Gladding's, Inc., Providence
Goldwater's, Inc., Phoenix
The Halle Bros. Co., Cleveland
A. Harris & Co., Dallas
Hochschild, Kohn & Co., Baltimore
Killian Co., Cedar Rapids
Thomas Kilpatrick Co., Omaha
Harry S. Manchester, Inc., Madison
Marston Co., San Diego
Miller & Rhoads, Inc., Richmond
John G. Myers Co., Albany
H. & S. Pogue Co., Cincinnati
J. W. Robinson Co., Los Angeles
Schuneman's, Inc., St. Paul
Sibley, Lindsay & Curr Co., Rochester
Spokane D. G. Co., Spokane
R. H. Stearns Co., Boston
Paul Steketee & Sons, Grand Rapids
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Wamsutta®

...the tiny T



on our smart **brief heel**

new level of fashion
for all day and little evenings.

Delmanettes

styled by DELMAN

HAT BY SALLY VICTOR

MOST DELMANETTES 14.95 TO 18.95 • ASK DELMANETTES, 21ST AND LUCAS, ST. LOUIS, MO., FOR NAME OF NEAREST DEALER

CORVETTE BY CHEVROLET, GOWN BY TRIGERE



dress
for
the
stocking
–and go *Phoenix*

ASK FOR PHOENIX BY COSTUME COLOR

Tiny diamonds (BEAUTY MARKS) on the stocking top tell you at a glance the correct costume color to wear with every pair.



Four Boxes (BEAUTY BOXES) in costume colors make it easy to select the proper stocking shades for whatever colors you plan to wear.

they're standing on their heads with excitement about...



Daniel Green's "Outdorables"
are young! new! versatile! smoothly
fitted for indoor-outdoor living!

Fitting as smoothly as a fine leather glove, perfectly poised on firm little heels. This is the gayest, newest indoor-outdoor footwear you can buy . . . and made to go and *go* and GO. A huge range of colors and fabrics.

DANIEL GREEN

FACTORIES AT DOLGEVILLE, NEW YORK

Illustrated: Try-Delt, in sleek Cabretta leather. Dark blue, powder blue, buttercup, red, pink, black. Widths AAA, AA, A and B—$6.50.

(Prices slightly higher west of the Rockies)

Pegaso sports car courtesy of Brewster Motors, L. I.



Young, brilliant Melanie Kahane – famous, individual interior designer and color stylist with a flair for creating trends in decorating and interior design

"Thank Goodness," says Melanie Kahane, "Now you can get made-to-order hair color!"

"I can't tell you how strongly I believe in the individual . . . the made-to-order. I've based my career on it!

"And, if *anything* should be made to order, it's hair coloring! But until practically yesterday you couldn't *get* anything but set, standard colors . . . maddening to any woman with an ounce of individuality.

"Then, enter new Miss Clairol Hair Color Bath! The marvelous made-to-order hair coloring that can give you the one-and-only shade that is magically becoming to *you* (and not to somebody *else*). This Miss Clairol – and *only* Miss Clairol as it happens – is so marvelously *blendable*. The twelve beautiful colors can multiply into more than ten thousand shades and nuances!

"This is why you're assured of a truly *natural*-looking shade.

"The Hair Color Bath acts as a hair conditioner, as well. Whatever your color, your hair has the luster and condition of a child's.

"My hair? Certainly I use Miss Clairol! Where else could I get such a perfect, made-to-order shade?

"Miss Clairol is first in the hearts of beauty shops all across the United States – and *that* I find convincing, too! Convince yourself, by asking *your* beautician about Miss Clairol now."

For more information, write to Dept. A2, Clairol, Inc., Stamford, Conn., for the *free* booklet "The Truth About Hair Coloring."



BEFORE AND AFTER . . . made-to-order hair color in thirty minutes!



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Only Miss Clairol® Hair Color Bath® gives you made-to-order hair color



Cannon stockings fly coast-to-coast on United Air Lines' luxury flight

Cannon stockings wear longer, too

Long-wearing Cannon stockings are knit to fit you smoothly—reinforced all around the toes—and protected with the special snag-guarding *Cannolin* finish containing lanolin. Long-wearing proportioned Cannon nylon stockings are your best buy—from $1 up. Full-fashioned with slim pencil seams—in fashion colors and styles for every wear—and as close as your neighborhood store!

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TRADE MARK CANNON

just like Cannon towels and sheets



THERE'S NOTHING IN THE WORLD LIKE THE NEW

Bali-"hi"

Fashion's newest look . . . a higher, rounder, more controlled bustline . . . a fluid, natural waistline . . . a gently moulded, longer torso. Achieved with this entirely new concept of strapless bra design that supports from *beneath* with Bali's new lighter-than-air wire. When you try this Bali-"Hi" long torso in the fitting room, you'll know exactly what we mean. Of pre-shrunk Dacron elastic and nylon lace, with garters, in white or black. A,B,C cups, 15.00. Also: Bandeau, 6.00; Longline, 10.00. At all fine stores, or for store nearest you, write to Bali Brassiere Co., Inc., 393 Fifth Ave., N. Y. 16, N. Y.

RITE-FORM's HI-NESS

PUTS THE FULLER FIGURE AT THE PEAK OF FASHION



NOW...SIZES 34 TO 48 can wear all of fashion's exciting new silhouettes, with undreamed of ease and comfort . . . thanks to Rite-Form's beautiful Hi-Ness. A masterpiece of artful design, Hi-Ness moulds a high, rounded bustline, flattens your diaphragm, sleeks your hips . . . shapes a younger, slimmer, new-looking you! Lavishly embroidered nylon front panel, two wide leno lastik sections . . . in white only. B and C cups, sizes 34 to 48. About 18.50. At fine stores, or write to Rite-Form, 64 West 23rd Street, New York 10

For those who care enough to look their best...



Dusharme imparts a whisper softness, a willing obedience to the hair . . . crowns every coiffure with the loveliness of the loved. Little wonder that professional hair stylists use it . . . recommend it for home use between shampoos. Dusharme is the lanolin hair creme that [illegible] discolor the hair . . . the Pearl of Hair Cremes for those who care enough [illegible]

Dusharme

MINNEAPOIS 13, MINNESOTA



Every woman who has worn the new HILL AND DALES, **willo-flex** *made with new lightness and flexibility, knows there is nothing like them for excellence in fashion design, superb shoemaking and dependable daytime wear. Priced, $16.95 to $18.95. Write us for name of store nearest you.*

DIXON-BARTLETT COMPANY. *Baltimore 24, Maryland*

Bernhard Altmann

CASHMERE

A WAY OF LIFE

Modern Art . . . New "Pointelle"

Sculptured arrowheads, created by artists in cashmere, cast tiny shadows on imported cardigan. Doeskin flannel skirt, side pocket, matched in taffy, blue, white, flame.

Burdine's, Miami Beach
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The Bernhard Altmann Corporation, 1451 Broadway, New York 36, N. Y.

by **Dalsheim**



as a rare orchid . . . light as a tropic breeze . . . and as wonderful for your ego as a jaunt to the South Pacific! Made from imported baroque porcelain. Also available in coral, turquoise, red, light blue, or pale yellow. Rope, about 4.00. Choker, about 3.00*. Earrings, about 2.00*. Bracelet, about 2.00*.*

*Plus Fed. Tax

at fine stores everywhere, or write:
DALSHEIM ACCESSORIES, INC., 389 Fifth Avenue, New York City

Discoveries in beauty



1



2



MIEHLMANN *3*

Here's a young woman with a relaxed attitude toward beauty. How does she manage it? She selects products that are expert workers and have unusual versatility. For instance: **1.** Her shampoo is a new one, called Montego. It's a cleanser, a *crème* and a colour rinse—all in one shampoo. All that's required is a single sudsing, a thorough rinsing with water. Three operations reduced to one. The frothiness of Montego is an asset, it works so easily through the hair. The added lanolin and vegetable colouring (there are five shades to choose from) leave the hair untangled, shining. (Thought: light brown hair can be enlivened with reddish glints, or its natural colour intensified.) At Stern's. The porphyry bowl is from Roslyn Rosier's Town & Country Antiques. **2.** Now: to dry. Oster's Airjet dries hair quickly. And look—no hands. A trick learned in the beauty salons is that naturally curly hair holds a sleeker set if it's partly dried before it's pinned up. This is true for baby-fine, thin hair, too. When minutes count, Airjet's stream of air is forceful enough to penetrate the thickest pincurls and dry damp hair in about a half hour's time. On damp days, its cool air can quick-dry nylons. Lewis & Conger. **3.** Now: rest period. And here the pillow purrs. It's a Vibra Pillow and it's considered a beauty treatment. Its soothing vibrations help to ease tensions out of the neck, back —keep beauties relaxed.

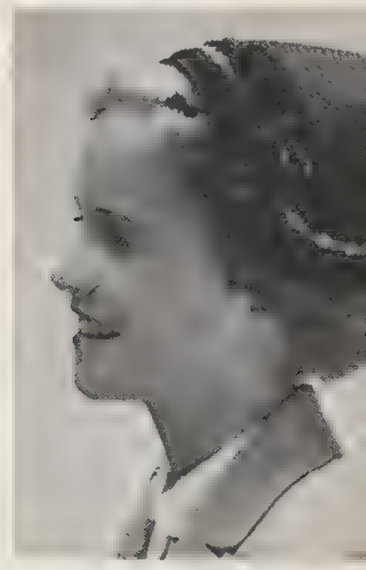


















They're New EVERITT *Originals of*

*Reg. U. S. Pat. Off.

*Spunwoven**

Inward Bound—the season when Everitt *Spunwoven** Originals bloom in profusion You'll see mist-weight *Spunwovens** under sunlight and starlight and your sound fashion judgment will approve. They're conspicuously striking for their delightfully well mannered casual charm, their straw-like texture yarn that resists crushing and s-t-r-e-t-c-h-e-s to fit, in blissful comfort, all head sizes. The prices, you'll note, are as cheering as Spring.

In These Twelve Luscious Colors: Black, Navy, Red, White, Gray, Ice Blue Pink, Avocado Green, Lilac, Natural, Coffee, Beige, Wheat and Yellow.

The Spunwoven Original, from the New Spring Collection, Shown Above, is $5.95. The Matching Handbag $5.95. plus Federal Tax.

Spunwovens* For Tots—Girls and Teens. *The ten styles shown are representative in white, pink, navy, red, natural, coffee, wheat, ice blue, maize, beige and gray* $2.95 and $3.95.

EVERITT HAT CO., 5th Ave. at 1 W. 39th St., New York

The Everitt Spunwoven Original shown in the large photograph, and many others, is available in all the stores listed below. In many of these same stores, in the Children's departments, you'll also see Spunwovens for Tots—Teens—and Girls.

Abraham & Straus—*Brooklyn, New York*
Adam, Meldrum & Anderson—*Buffalo, New York*
L. S. Ayres & Co., Inc.—*Indianapolis, Indiana*
The Wm. H. Block Co.—*Indianapolis, Indiana*
The Bon Marche—*Seattle, Washington*
Boston Store—*Milwaukee, Wisconsin*
Buffum's—*Long Beach, California*
Burdine's Inc.—*Miami, Florida*
H. C. Capwell Co.—*Oakland, California*
Carson, Pirie Scott & Co.—*Chicago, Illinois*
Cohen Brothers—*Jacksonville, Florida*
Dayton Co.—*Minneapolis, Minnesota*
The Denver Dry Goods Co.—*Denver, Colorado*
W. Filene's Sons Co.—*Boston, Massachusetts*
Foley Bros., Co.—*Houston, Texas*
S. H. George & Sons—*Knoxville, Tennessee*
B. Gertz, Inc.—*Jamaica, L. I., New York*
Gimbel Brothers, Inc.—*Milwaukee, Wisconsin*
Grossman's Dept. Store Inc.—*Muskegon, Michigan*
The Halle Brothers Co.—*Cleveland, Ohio*
The Harvey Co.—*Nashville, Tennessee*
The Hecht Company—*Washington, D. C.*
S. H. Heironimus Company—*Roanoke, Virginia*
Hutzler Brothers—*Baltimore, Maryland*
Kaufmann's—*Pittsburgh, Pennsylvania*
Lamson Brothers Co.—*Toledo, Ohio*
F. & R. Lazarus Co.—*Columbus, Ohio*
Lion Dry Goods Co.—*Toledo, Ohio*
Loveman, Joseph & Loeb—*Birmingham, Alabama*
Macy's Kansas City—*Kansas City, Missouri*
Mandel Brothers, Inc.—*Chicago, Illinois*
Marshall Field & Co.—*Chicago, Illinois*
The May Company—*Cleveland, Ohio*
Meier & Frank Co.—*Portland, Oregon*
Miller & Rhoads, Inc.—*Richmond, Virginia*
M. O'Neil Company—*Akron, Ohio*
The Outlet Company—*Providence, Rhode Island*
Porteous, Mitchell & Braun Co.—*Portland, Maine*
Rich's Inc.—*Atlanta, Georgia*
J. W. Robinson—*Los Angeles, California*
Ed. Schuster & Co. Inc.—*Milwaukee, Wisconsin*
Scruggs-Vandervoort-Barney, Inc.—*St. Louis, Missouri*
Shillito's—*Cincinnati, Ohio*
Sibley, Lindsay & Curr Co.—*Rochester, New York*
Strawbridge & Clothier—*Philadelphia, Pennsylvania*
Stern Bros—*New York, New York*
Strouss Hirshberg Co.—*Youngstown, Ohio*
Titche-Goettinger Co.—*Dallas, Texas*
John Wanamaker—*Philadelphia, Pennsylvania*
The White House—*San Francisco, California*
Wolf & Dessauer—*Ft. Wayne, Indiana*
Woodward & Lothrop—*Washington, D. C.*
Younker Bros., Inc.—*Des Moines, Iowa*


Johansen
designs vamps a la Paris
voila!
the essence of
fashion . . .
a hint of the temptress,
the merest
whisper of laughter
and
much left unsaid.
A collection by
Johansen of St. Louis,
about
16.00

Carter's Trousseau Roses



THE WILLIAM CARTER CO., NEEDHAM HEIGHTS, MASS.

BOUQUET FOR A BRIDE . . . in sweet-flowing nylon tricot, lavished with Carter's own rose lace. Storybook peignoir falls from a wide yoke of lace touched with appliqué. To match, slender empire gown with lace bodice under a muted film of nylon net. Both full length, in wedding-cake white and crystal blue. Gown, sizes 32-40, $14.95. Peignoir, sizes S-M, $19.95. At fine stores . . . ***CARTER'S LINGERIE TREASURES.***

YES—
MADE BY
THE MAKERS OF
CARTER'S
FAMOUS BABY
CLOTHES



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THE SHOES YOU LOVE TO LIVE IN

. . . because you're a devotee of the new, lighter-looking shoe fashions . . . because you want slim, flattering lines on your foot as well as your figure . . . and because you love shoes that fit so smoothly they're a joy to wear hour after hour, day after day! Time now to see these lovelier-than-ever shoes at your nearest store carrying
ENNA JETTICK SHOES, INC., Auburn, N.Y.

the new

Enna Jetticks

The Shoes You Love To Live In

$9.95 and $10.95

®



Out of a great new nylon plant

...comes nylon yarn for wedding gowns of elegance and delicacy

Here comes today's bride all dressed in white cascading drifts of nylon lace and tulle. Imparting this look of fragility is Chemstrand nylon . . . light, luxurious yet amazingly tear and wrinkle resistant. Into its vast new plant Chemstrand has put the most advanced equipment yet created to make nylon strong, fine, flexible and beautiful. Out of that plant comes the magnificent result: nylon yarn as perfect as man can make it for wedding gowns, peignoirs, evening wraps, ball gowns . . . a dazzling array of the newest and loveliest fashions in the world.

gown styled by PRISCILLA of Boston
at LORD & TAYLOR, New York
MARSHALL FIELD, Chicago
HALLE BROS., Cleveland
I. MAGNIN, Los Angeles
NEIMAN-MARCUS, Dallas

Chemstrand makes only the yarn;
America's finest mills and manufacturers do the rest.

CHEMSTRAND NYLON

THE CHEMSTRAND CORPORATION, 350 Fifth Ave., N.Y. 1. • Plants: CHEMSTRAND NYLON—Pensacola, Fla. • ACRILAN® ACRYLIC FIBER—Decatur, Ala.

JACQUES SIMSON

Judith McCann was born 5,000 years too late. That's how long women have been wearing earrings . . . and she is the first to make earrings comfortable. Her remarkable invention . . . the Wingback® earring . . . is a totally new way to wear jewels at the ear.

This amazing earring rests cloud-easy on the ear's cradle, just above the lobe. It fits around the ear lobe and stays on without pinch or sag.

Women feel Wingback® earrings are a dream come true. And the woman unable to wear clip or screw on her small or sensitive ears, now thinks of Wingback as one of the wonders of this fashionable world.

Judith McCann manufactures Wingback findings for the trade and launches her costume jewelry firm as "proof of the pudding".

In designing necklaces, she discovered she was hamstrung by conventional clasps. Her answer was another invention . . . the Shuvon . . . thus creating the first totally adjustable necklace in history.

The Shuvon clasp is always an integral part of the necklace design so that there is no apparent closure. Ornamented by man-made pearls or rhinestones the Shuvon ranges in size from a dime to a teacup, and the hidden clasp permits fastening at any point along the necklace. A sixty inch rope may be worn as bracelet, belt or halo . . . or a hundred ways around one's neck.

Judith McCann Designs

Right

Left

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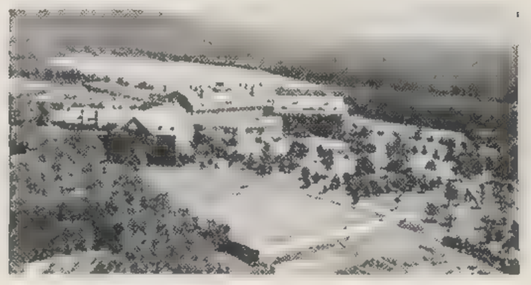
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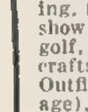
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Aloha Hive for girls 7 to 12
Lanakila for boys 7 to 14

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Location_____ Approximate fee_____

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Romania in New England

When, in 1950, Her Royal Highness, Princess Ileana, was given twenty-four-hours' notice by the Communists to leave Bran, her twelfth-century castle in Romania, she was allowed to take with her into exile only her diamond and sapphire diadem—wrapped in a nightgown—and a few furnishings (family possessions) that have formed the nucleus of the new home she and her six children have found in America.

As you go along the winding path across her leafy garden to her house in Newton, Massachusetts, you approach a large, comfortable, thoroughly New England house. But once across the wide veranda and through the door you find you have stepped into a house on the Black Sea.

On a painted Romanian dower chest in the hall stands an old Spanish polychrome Madonna, the original gold leaf and colouring mellowed, but still fresh.

The living room is carpeted with an Oriental rug given to her mother, Queen Marie of Romania, by the Queen's uncle, Czar Alexander III, as a wedding present. In a corner of the room is a case holding a collection of Fabergé enamelled boxes and animals carved of semi-precious gems, and two life-sized portrait busts of friends, sculptured by the Princess and cast in bronze. Books cover one entire wall.

The large square dining room overlooking the garden resembles the Princess' dining room in Bran. Rare old flower-patterned plates that once belonged to her English grandfather (Alfred, Duke of Edinburgh) hang in a geometrical design upon the white-washed walls, and a print of Laszlo's well-known portrait of Queen Marie wearing the famous diadem hangs above the fireplace. The original portrait remained in Bucharest. On the buffet, between silver candelabra, an enormous tureen of the same design as the plates on the walls is filled with green foliage.

The long walnut refectory table, chairs, and buffet are the Princess' joy and satisfaction. Bought with the proceeds of her first lecture, they cost twenty dollars and were the first furniture acquired for her new home in America.

The kitchen is completely modern, but there is an old-world feeling in the red-brick chimney front, a small Romanian icon and a row of shining pots hanging on the white-washed walls, and gay, rose-spattered curtains.

In the basement is a tiny chapel which the Princess made from an unused storage closet. Over the altar, against the scarlet brocade reredos, is an old ivory and ebony Spanish crucifix which once hung in the Princess' white stone-walled bedroom in Sonnberg, near Vienna. When the Communists ransacked the castle they threw it out of the window, breaking the finger tips of the Christ by its long fall to the ground. The gardener found it, took it home with him, and buried it in the orchard for safekeeping. Much later, after a series of adventures, it was restored to the Princess in Switzerland.

Princess Ileana, Archduchess of Austria, daughter of a queen, great-granddaughter of Queen Victoria, sister of two queens and a king, aunt of two kings, and cousin of four reigning monarchs, now lives an American woman's life, busy with her household and her profession. Recently she married a fellow countryman, a refugee like herself, Dr. Stefan Issarescu. Her Christmas Eve parties, replicas of those at home, are becoming traditional with her friends. Here in America, however, before the festivities begin, family and guests gather before the Christmas tree for prayer and to light a great candle for those still behind the iron curtain.

Between her lecture trips across the country, the Princess loves to arrange small dinner parties for her friends. Menus are planned for easy, beforehand preparation since the Princess has no maid, and she uses her cherished Romanian recipes. She serves no cocktails, but dinner is preceded in the living room with *casseroles cu brânză*—hot cheese appetizers in small covered French casseroles, served on silver plates covered with hand-woven hemp doilies bordered in peasant cross-stitch, done with pure gold. Thin buttered slices of pumpernickel accompany these little *brânzăs*, and the small spoons used are blunt silver ones with handles cast from a sea horse that the Princess once picked up on the beach at Balcic, on the Black Sea.

Tall silver candelabra on the long table and buffet light the dining room, and red glass goblets from the five-and-ten-cent store keep company with massive family silver brought from home. Marked with the double-headed eagle of the Imperial Habsburgs, some pieces are rubbed so smooth with use that the arms are nearly obliterated. Table mats again are hemp woven with strips of gold that glitter in the candlelight.

Dinner may be a huge casserole of chicken stewed with white wine and sour cream, with ripe olives and mushrooms. At home, this would be accompanied by the staple Romanian national food, *mamaliga*, a heavy corn-meal mush. *Mamaliga* is eaten hot or cold, as potatoes or bread; plain, or with cheese or sour cream, by peasants and nobility alike. Its variations are endless. As a substitute, Princess Ileana serves American southern spoon bread. It is more delicate, yet contributes the corn meal flavour which is an excellent and characteristic foil for the sweet-sour chicken sauce.

Instead of a hot vegetable, a hearty salad is served with a simple French dressing—tomatoes, avocado, and celery are tossed with a variety of greens, chicory or escarole, endive, water cress, native lettuce.

A *torte*, eaten plain or with

(Continued on page 84)

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Romania in New England

(Continued from page 82)

whipped cream, is the usual Romanian party dessert, and the Princess' favourite is made with spices, ground nuts, and many eggs. American or Turkish coffee in the living room completes the meal.

Another menu may start with a chilled, rather thick vegetable cocktail in outsize, chunky, old-fashioned glasses, served in the living room with black bread and butter. This is followed by *Pui cu Zarzavaturi si Sos Alb*, which is boiled chicken in a delectable cream sauce with spring vegetables, served with rice and a plain green salad. For dessert, perhaps there is a *Torte Ieftin*, or inexpensive cake, with a sauce, quite like our cottage pudding, or a compote of fruit.

When the Princess' six children are home on vacations, eight or ten may sit down to lunch, and a favourite dish is *Musaca* Habsburg. This casserole was invented and put together by the family in the style of the peasant *musacas*, which combine meat, vegetables, and herbs, topped with grated cheese and baked. Green salad and black bread and butter go with this, and the choice for dessert is always American ice cream.

CASSEROLES CU BRÂNZĂ
(Cheese Custard)

For six 2-ounce casseroles, heat together in the top of a double boiler a cupful of milk and four ounces grated Parmesan cheese until the cheese is thoroughly melted. Take from the heat, add one-half teaspoonful salt, the same amount of dry mustard, a dash of cayenne pepper, and a slightly beaten egg. Pour the custard into little earthenware casseroles and colour the top with paprika. Put the casseroles (uncovered) into a baking pan, pour in hot water to the rims, and bake very slowly at 275° for 30 to 40 minutes, or until just set. Serve warm, not hot, with the covers on.

For an excellent luncheon dish for four or six persons, double the recipe and add a third egg. Rub a quart-and-a-half casserole with a cut clove of garlic before pouring in the warm custard, and bake for 50 minutes at 300°, or till set. Cold ham or chicken and a green salad, with black bread and sweet butter, are pleasant accompaniments to the *brânză*.

TORTA CU NUCI
(Nut *torte*)

Break 10 whole eggs into your electric mixer bowl and beat at medium speed for a minute or two. Then slowly add a cupful of sugar, the juice of a lemon and one-half teaspoonful lemon extract, still beating. Continue beating at high speed for half an hour, or until the batter is thick and firm as whipped cream.

Meanwhile, mix a cupful of ground walnuts with 2 tablespoonfuls sifted dry bread crumbs, ⅓ teaspoonful salt, and the grated rind of the lemon.

Have ready a well-buttered and floured spring-form cake pan. (Never use salted butter to butter a cake pan; the cake will stick. Use unsalted butter or other shortening, and flour the pan well, shaking out the loose flour.)

When the eggs and sugar have reached the right consistency, remove the bowl from the electric beater and quickly fold in the dry ingredients a little at a time. Pour the *torte* into the pan, and bake in a preheated oven at 325° for 15 minutes; then raise the heat to 350° and continue baking for another half hour, or until the edges of the cake shrink from the sides of the pan. Do not open the oven door to look at the *torte* for at least half an hour, or it may fall. Let the cake cool in the pan, and then remove the rim. Serve it with plain or slightly sweetened whipped cream.

The secret of a successful *torte* is a really hard and long beating of the eggs, the slow addition of sugar and lemon juice so that none of the consistency will be lost, and the quick folding in of dry ingredients. You must work fast after the beating is done. The baking and the cooling of the cake must be slow.

TORTE IEFTIN
(Inexpensive cake)

Cream one tablespoonful unsalted butter and 1⅓ cupfuls sugar until you can feel no granules of sugar when you pick up a pinch between your thumb and forefinger. Separate 3 eggs and beat the yolks until they are very light and thick. Measure 1⅓ cupfuls sifted flour; then add one-half teaspoonful salt and sift three times. Add to the batter slowly, beating well, and add at this time a teaspoonful almond or vanilla flavouring. Beat the egg whites until stiff and fold them in lightly and quickly. Bake in a square pan at 375° for 30 or 40 minutes or until the edges shrink from the pan. Cool.

To serve, split the cake and spread with raspberry, plum, or apricot jam. Cut in squares for serving and top with whipped cream or the following sauce:

Beat 2 eggs thoroughly. Add 1 cupful sugar and beat until the mixture is like pale-yellow whipped cream. Whip a cupful of heavy cream really stiff, and fold it in with a dash of salt and 2 tablespoonfuls of brandy or rum.

The sauce will keep in the refrigerator for several hours. It should be rebeaten if it has been allowed to stand.

PUI CU ZARZAVATURI SI SOS ALB
(Chicken in cream sauce with spring vegetables)

Choose a 5- or 6-pound roasting chicken and have it cut into pieces as for fricassee. Cut out all the fat and save it to "try out" later, for shortening. Put the chicken into a heavy pot of boiling water to cover, together with 2 stalks of celery, a halved onion, a handful of parsley, a bay leaf, a clove of garlic, 3 peppercorns, a couple of whole cloves, and salt to taste. Cover closely and let simmer until done. Let the chicken cool in the broth, and remove the solidified fat from the surface.

Reheat and take out the pieces of chicken. Remove the larger bones, cut the chicken into pieces for serving, and put them in a covered casserole in a warm oven to keep hot while you make the sauce. Strain the broth and boil quickly over a high flame to reduce its quantity.

Make a roux of 4 tablespoonfuls butter or chicken fat, and 4 tablespoonfuls flour; cook together, stirring, for several minutes. Then add 2 cupfuls of the hot chicken broth and 2 cupfuls hot cream. Stir until smooth and add ½ teaspoonful salt, ¼ teaspoonful white pepper, ⅛ teaspoonful mace, 1 tablespoonful scraped onion, and 2 tablespoonfuls coarsely chopped parsley.

Just before serving, add to the sauce a package of frozen mixed vegetables which have been cooked, ½ cupful cooked asparagus tips or broccoli, and ½ cupful mushrooms, broken in pieces and slightly sautéed. Pour the sauce over the chicken. Be careful not to overcook the vegetables—undercooking is much more to be desired since the heat of the sauce and the casserole will further cook them.

MUSACA HABSBURG

Break up 2 pounds of freshly ground hamburger into pieces, and brown in hot fat in a heavy iron frying pan. Turn the pieces over and over with a spatula, but take care not to break them up too small, and do not overcook them. Add 2 large onions, sliced thin, 2 or 3 cloves of garlic, minced, 3 cupfuls cooked rice, 1 No. 2½ can tomatoes, a package of frozen peas which have been cooked, ¼ pound mushrooms (or more if you like them), broken in pieces and sautéed in butter, ½ cupful chopped fresh parsley, ½ teaspoonful caraway seeds, 1 teaspoonful each thyme, summer savoury, and basil, 3 teaspoonfuls salt, and ½ teaspoonful freshly ground black pepper. Mix gently, heat together, and turn into a 4-quart casserole. (At this point, if you like, you may add ⅔ cupful red wine, such as Pinot Noir, although this is a purely American variation.) Top the casserole with grated Parmesan cheese—the entire contents of an 8-ounce package—and bake at 375° for 30 minutes. Cover for the first 20 minutes of baking.

This recipe serves eight hungry people, or ten persons of average appetite. If there is any left over, it is even better heated up next day. The recipe can be infinitely varied as to herbs and seasoning, and vegetables. You just use what you happen to have on hand as the accompaniment to the basic meat, rice, tomatoes, and cheese of the *musaca*.

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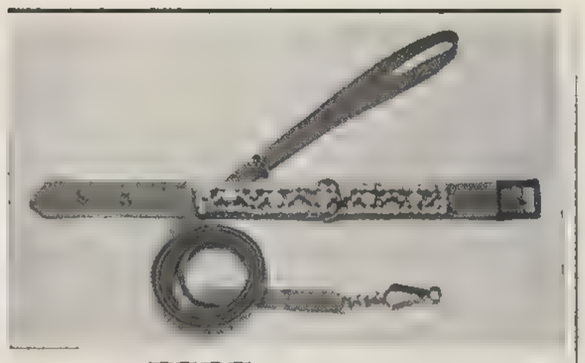
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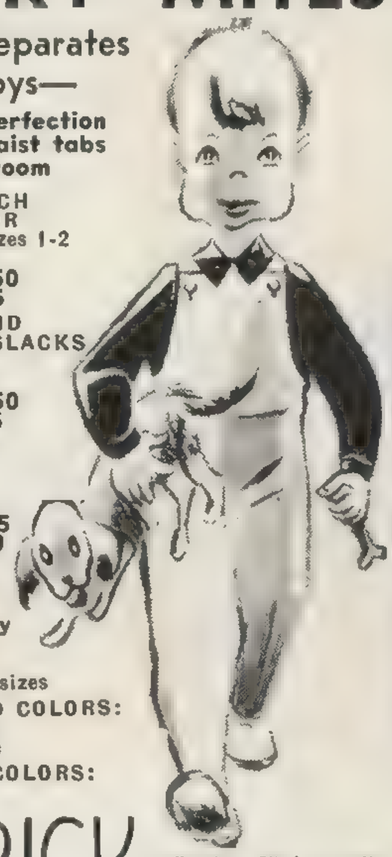
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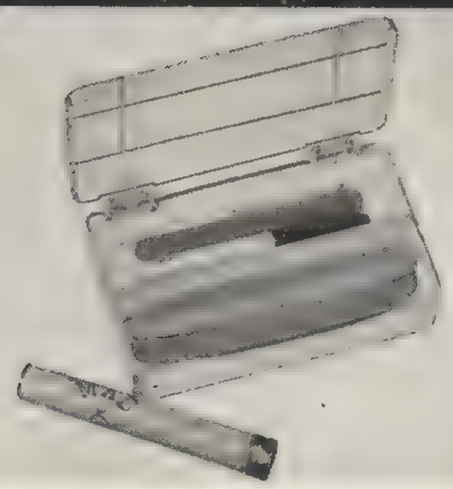


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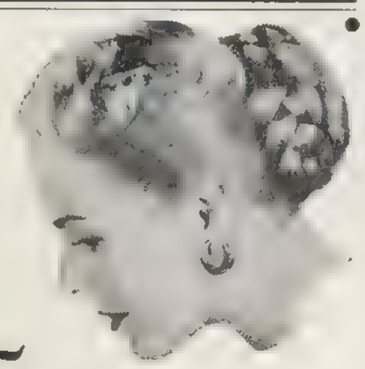


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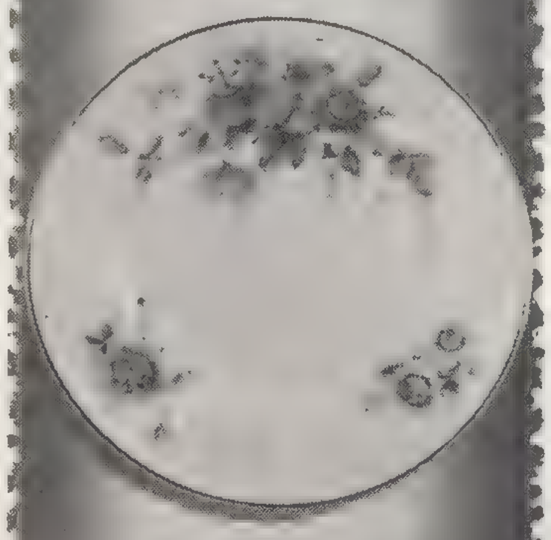
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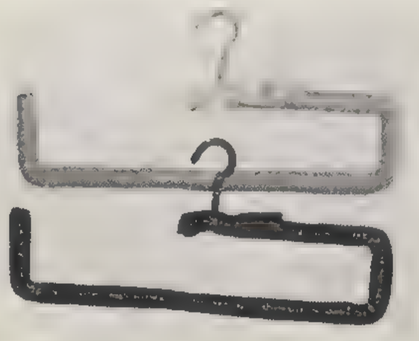
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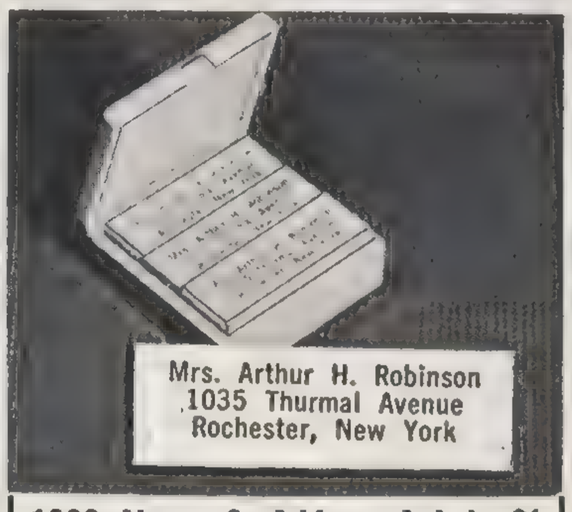
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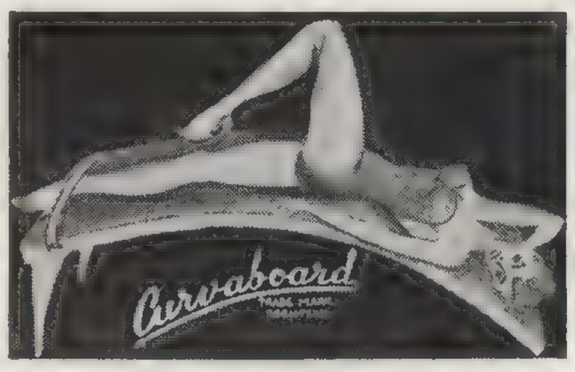
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TELEPHONE—LEXINGTON 2-7500

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4 PLACE DU PALAIS BOURBON, PARIS 7
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VOGUE IS PUBLISHED BY THE
CONDÉ NAST PUBLICATIONS INC.
EDNA WOOLMAN CHASE, Editor Emeritus
I. S. V.-PATCÉVITCH, President
FRANK F. SOULE, Vice Pres. and Adv. Dir.
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RUTLEDGE

COVER: *First fashion-announcement in Vogue's American and French collections reports: Traina-Norell's tunic suit. Very new, the jacket this long, this shaped, this decidedly belted; the skirt—narrow and neat. News, too, the suit fabric: two woollens, checked and solid. Pigskin gloves; pigskin-coloured Emme hat. "Perfect Red" lipstick by Charles of the Ritz. The suit, at Bonwit Teller; Dayton's; Neiman-Marcus; I. Magnin. The jewels: David Webb. Gloves by Krasotkin.*

MARCH 1, 1955

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.



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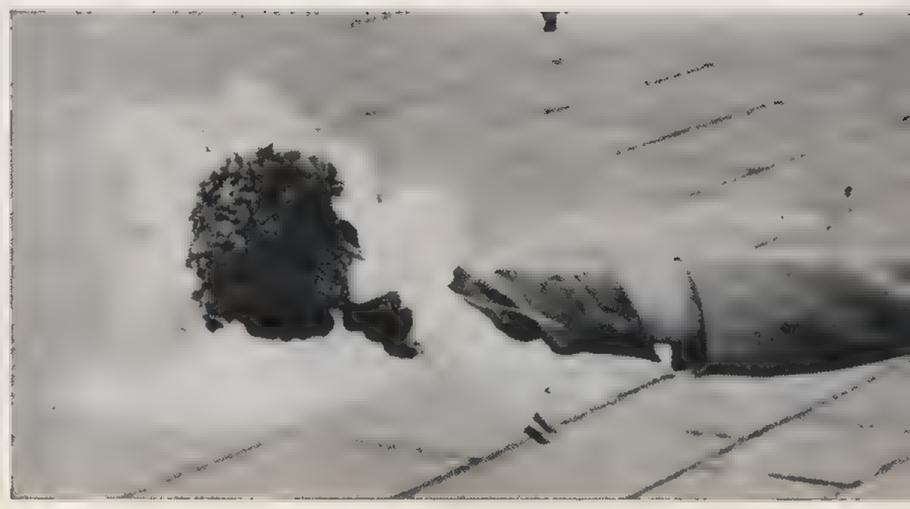
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Vogue's eye view:

The most-wanted clothes in the PARIS collections



In Paris this spring: the highest percentage of fashion-desirability in years.
There are trends aplenty, and important new turns of cut—
but these are not primarily designers' collections;
these are clothes, first and foremost, for the woman who loves clothes.
In this issue, we narrow our choice down to about forty examples—
forty ideas out of the over two thousand models shown—
that strike us as being the most desirable.
Most wearable? Not by everybody;
it's a weak-minded dress that would try to be all things to all women.
There's the bravura fashion—the emphatic, dramatic silhouette
for the woman who likes walking one daring step ahead of the fashion.
There's the perfectionist's fashion—for the woman who likes her silhouette
to have complete, impeccable self-control.
There's softened fashion—for the woman
who puts pretty effects first and looks at the cut of a sleeve second.
And, also in Paris, any amount of material
for the woman who's a fashion-independent—who wants smartness
but insists on having it her way, individual, different.
These next twenty-two pages: Vogue's choices of Paris clothes
that are bent on pleasing—here posing for their first American photographs.

PARIS NEWS:

"A" TO Z



"A" silhouettes at Dior—triangles from wide skirts to narrow shoulders,
belted high, low, or centre; in dresses, suits, and coats.
Bravura capes at Balenciaga; his chemise tunics, as simple as skivvy shirts.
Chanel's Chanelisms: fitted jersey suits, overskirted lace sheaths, spongy wool coats.
Different long jackets at Dessès—curved ones. Dipping backs on Griffe suit-jackets.
Excellent browns: coppery tones for day; Patou's misty brown evening prints.
Femininity at Fath, especially organdie "combing jacket" summer evening costumes.
Green-leaf coifs at Givenchy; his series of coloured suits. Glen plaid suits in many houses.
Hats: folding wool jerseys at Paulette; Dior's flower crescents;
day polka-dots at Lanvin; Balenciaga's cartwheels, his rose-growing pillboxes.
Innocent new pinks—one of the prettiest, Griffe's pink broadcloth coat.
Jumper blouses under suits at Patou. Jumbo jewellery pinned to Chanel's jersey suits.
Knitted wool maillots at Fath, striped, short-sleeved, sashed.
Lovely turn of fashion at Lanvin-Castillo: a series of honey-coloured suits.
Mink in the spring: short-sleeved at Givenchy; edging a white organdie wrap, at Dessès.
Newest when narrow: long evening dresses. Noted at Dessès, a ravishing violet chiffon.
Overblouses, short to long. Organdie, the most-fêted evening fabric in Paris.
Prettiest piqué in Paris, Balenciaga's white suit with a black rose at the throat.
Quantities of naturals: natural-coloured linens, shantungs; natural straw hats.
Red evening dresses, red velvet hats, red coats, red suits. At least one red to a collection.
Shoe news: open-sided day sandals, closed at the toes and heels, from Delman-Dior.
Tweeds in all collections; some, thin as linen; many Fath day tweeds, black and white.
Underlying the news at Dior: close, supple corsetry to support his new "A" line.
Velveteen summer-evening coats at Fath: marron, olive, caviar, over print dresses.
White for evening—lace, satin, piqué; at Balmain, a day-length white ermine redingote.
X-ray overskirts at Chanel: of lace-and-organdie, clearly revealing narrow undersheaths.
Youngness, not for the young: Chanel's *femme du monde* blazer suit.
Zone of new interest: the waist—waists are anywhere from high Empire to low mediaeval.

MOST WANTED SILHOUETTE IN PARIS: DIOR'S NEW "A" LINE

Opposite: An "A" set in the most beautiful fashion-type—slender shoulders for the apex; sides slanting gently to the base, the hem. This suit-variation on Dior's new theme, in charcoal wool flannel. In America, at Henri Bendel; I. Magnin. Charcoal flannel cap, permanent perch for a little brown feather bird: Marshall Field. Delman-Dior shoes.

KAREN RADKAI



THE SUPPLENESS WANTED: DIOR'S TUNICS AND CUTAWAYS

Facing page: Supplied here by Dior, a long new line—and a long sigh of luxurious relief. His new tunic coats have complete self-control; inside them, the woman moves with complete ease. This décolleté tunic, natural-coloured linen, smoothly enclosing a high-waisted linen dress. For American cities: a whole new summer-day approach—watch for it. *This page:* More freedom in the Dior suit—the cutaway. He does a series in fabrics from tweed to silk, the shoulders and lapels characteristically meagre, but with easy swallowtails emphasized by slanted tabs. Here, in grey tweed. In America, at Henri Bendel; Filene's; Holt Renfrew of Canada. Suit and forward-set sailor, both at Wanamaker's, Phila.; Marshall Field.

KAREN RADKAI




RENAULT



FOR ABSOLUTE INDEPENDENCE: CHANEL 1955

Facing page: For the woman who wants fashion completely free-and-easy, completely individual, a suit that's a fashion-law unto itself—which is to say, a Chanel suit. It's one of the few fitted-to-the-waist suits in Paris and it's done (in grey wool jersey) with a Chanel flair and conviction that make it completely 1955. Suit, blouse, Paulette hat: here, at Bergdorf Goodman. *This page:* Chanel's blazer—not for college girls; a town suit for the woman who has a talent for fashion-nonchalance. Half the ease of it: Chanel's traditional preference for wool jersey (here, navy blue and white). Suit, and bellboy pillbox, in America at Marshall Field; Frederick & Nelson. Suit, also at Wanamaker's, Phila. *Both pages:* Delman-Dior shoes.

KAREN RADKAI



FOR BRAVURA: BALENCIAGA'S DOUBLE CAPES AND CHEMISE TUNICS

This page: The sort of fashion that takes
some carrying off—but brilliantly rewards the woman
who can do it: Balenciaga's new overcape idea.
It's this: a big cape almost repeating itself
in a big button-down cape collar.
And this is what it goes over—a slender suit
that's oval-necked and side-buttoned.
Costume of honey-beige tweed,
in America, at I. Magnin.
Facing page: An exclamation point in fashion,
for the woman who likes the emphatic
(and the prophetic?) silhouette—
this new Balenciaga costume
of beige herringbone linen.
Over a slim skirt goes a loose chemise tunic,
as simple as a skivvy shirt.
That's all (except the usual superb
Balenciaga architecture); the rest is up to
the woman—and that's the idea.
In America, at Bergdorf Goodman;
Wanamaker's, Phila.; Marshall Field;
I. Magnin; Morgan's of Canada.





FOR BECOMINGNESS: DAY LOOKS IN THE FATH TRADITION

Here, from the house of Jacques Fath,
news of the first collection by Madame Fath.
Jacques Fath's designs were liked and
worn by many smart Americans,
and it is a pleasure to report
that under the direction of
Geneviève Fath, the tradition of
feminine, flattering clothes goes on.
Right, above: A new cut of coat dress:
grey tweed shaped close to the ribs and
hipbones, a buttoned band at the hips
holding the fullness to the front.
The collar stands aside for a scarf.
In America, at Macy's; Wanamaker's, Phila.
Right, below: Another coat dress
(a recurring theme in this collection), here of
grey tweed, moving easily with the body;
a low belt emphasizes the flat hip line.
In America: Macy's; Wanamaker's, Phila.
Facing page: Wanted by practically
everybody (and all ages), the sure and easy
cardigan suit in a new pin-ribbed wool.
The jacket—all but unfitted,
and buttoned to a white gilet. In America,
at Macy's; Wanamaker's, Phila.;
I. Magnin; Eaton's of Canada.

KAREN RADKAI



KAREN RADKAI



Dessés

Lanvin-Castillo



FOR SOFTENING NEWS:
SUIT-CURVES,
BACK COWLS,
CANDY STRIPES

Left, above: The Dessès suit that throws
a curve into the Paris suit-news—
navy-blue wool with a long jacket that's fitted,
that rounds out gently but firmly
at the hips. No collar: a neckline cutting
off into nicely rounded shoulders.
In America, at Macy's.
Left, below: Lanvin-Castillo, also strong on softness—
his long jackets have cowls with curves
that dip backward, and pleated skirts
that fan off in the same direction.
This, his new honey silk tweed.
Facing page: From Balmain, a town look
that's totally different and totally delicious—
pink stripes on chalk-white flannel;
the slender redingote, over a dress
with a long-line bodice of pink wool jersey.
Balmain's balance for this silhouette:
a mid-size hat. The coat-and-dress
costume, in America at I. Magnin.

Balmain



THE MOST-WANTED LOOKS: TWENTY CHOICES



DÉCOLLETAGES

CIVENCHY: Double décolletage—ribbon bertha tied at the back. Navy-blue wool princesse: here, Bergdorf Goodman.

DIOR: Décolletage level with—and only a few inches higher than—the heightened waistline. Dior-blue wool. Wanamaker's, Phila.



DAY COATS

LANVIN-CASTILLO: Redingote with the new collar of Lanvin-Castillo's collection: back-dipping. Navy coat, bell-shaped.

LANVIN-CASTILLO: His back-dipping collar having this pretty effect on a Glen plaid Chesterfield.

DIOR: The A-line coat for the A-line dress sketched far right below. Navy and white checks. Bergdorf's; Wanamaker's.



BELTED SHIRTS

CHANEL: Operating independently of other Paris suit news: tweed shirt and skirt with dotted silk tie and cuffs.

MADELEINE DE RAUCH: Making one of the rare but smart appearances of shirts in Paris—greige shirt dress, two-piece.



OVERBLOUSES

FATH: The overblouse in sweater form—red wool with linen cuffs. The skirt, pin-pleated navy-blue jersey.

PATOU: Overblouse jumper (few sleeves in sight at Patou this season). Two-piece costume, navy-blue.

PATOU: Overblouse dress with a little pair of waistcoat pockets slipped into the collar line, the blouse hem.











COLLARS

NINA RICCI: Collar almost enough to cape a black shantung suit. Collar stitched around; suit, back-buttoned.

BALMAIN: Pleated taffeta, ribbon-tied—opening like a fan above a navy-blue wool dress. At Russeks.

BALMAIN: Pleated taffeta again, this time, a kerchief of it for a navy-blue wool suit.

GIVENCHY: A big turned-back brim of black and white glacé linen—collar for a black wool suit.

LANVIN-CASTILLO: His label: at the back of this two-piece dress—in the back-dipping collar that's the new L.-C. signature.











WAIST MARKINGS

GRIFFE: Jacket in an overblouse rôle—buttoned down (invisibly) below the waist of a slender dress. Costume: Wanamaker's, Phila.

HEIM: After waistlines, what? Here, a belt is what. A little tab at the back, belting in pleats. Wanamaker's.

DIOR: Here and directly right—demonstration of the A-line jacket and underlying dress: jacket sheathing a high waist.

DIOR: The high-belted dress under the jacket at left—both, Glen plaid wool. Henri Bendel; Wanamaker's, Phila.; Holt Renfrew.

DIOR: Part of the A-line coat costume sketched top row: a suspender dress belted bosom-high with a ribbon of leather.



Balmain

NARROWEST EVENING DRESS:

This—a most modern look for important dinners, and a great change
from the strapless, bouffant look. It's Balmain's sinuous, flexible ("fe-line"?) evening dress
of dotted black and beige silk surah, with a curved belt of black leather. The bodice, draped at the front,
sweeps over the shoulders into a bow; the skirt, a knee-deep fishtail. It's in America, at Bergdorf Goodman.

PHOTOGRAPHED BY KAREN RADKAI AT THE CRILLON



Givenchy

MOST NEWS IN PARIS

Wanted by the woman with the willow-wand figure, Givenchy's shining evening costume. The dress, a slenderness of off-white satin with a wide bateau neckline; the coat, a sheathing of pale-yellow satin, cut to *stay* open. (Both: Celanese acetate fabrics.) In America, at Wanamaker's, Phila. The new triangular opera pump—cut straight across the toes—by Perugia for Givenchy. I. Miller.



Chanel

Patou

MOST-ADMIRED BACKS IN PARIS

Above: From Chanel, chiffon in her famous chiffon-tradition—not a jewel, not a flower; just a drifting mist. This, black chiffon, floating but not full, the scarf swept to the back and making a high *or* low décolletage. Ankle-length: that's very Chanel.
Facing page: Lovely for a lovely figure (and wanted by same), Patou's new double-crossed décolletage (it's crossed high at the front); here, on a rather daring sheer black wool restaurant or night-club dress. In America, at Wanamaker's, Phila. Diamond grooming: ear pendants; diamond pins skewering a chignon. KAREN RADKAI







Chanel

MOST FÊTED IN PARIS: WHITE ORGANDIE

Facing page: Most-applauded evening dress in Paris: Dior's white organdie mounted on satin; the line sheathed, impeccable, almost prim—with a faint flavour of Jane Austen. It's Dior's "A" line at its most delicate—and the prettiest triangle since Pythagoras. The close bodice, banded under the bosom with blue moire. In America: Morgan's of Canada. Pinned with rhinestones and white enamel by Winter. Delman-Dior moiré slippers.

Above: Coveted by any woman with an ounce of the romantic in her (and not *too* many years of experience), Chanel's sophisticated baby dress. White organdie gathered full, but not bouffant (news this year). The neckline's a precise folding; the skirt—with a deep baby-dress hem—

Dior is banded with hand embroidery, sashed with baby-blue moiré. Wanamaker's, Phila.; I. Magnin.

PHOTOGRAPHED BY KAREN RADKAI AT THE RITZ IN PARIS



LATE-DAY SUCCESSES:

DIOR'S

HIGH-LOW WAISTLINE,

HIS MOST-ACCENTED "A"

On these two pages, which close Vogue's
first Paris collection report (more, next issue),
two late-day dresses that sum up
Dior's whole silhouette theory.

This page: Dior's late-day black wool dress—
newly waisted: the whole midsection,
rippling and flexible from bosom to hipbone,
knotted just *there* to create the impression of a
high waistline (a strong theme in his collection).
Dress and crescent hat: here, at Henri Bendel;
Marshall Field; Frederick & Nelson.
Dress, and the stole Dior shows with it—
of Emba Cerulean mutation mink: Holt Renfrew of Canada.

Facing page: Dior's black faille dinner
costume. The "A" line, strongly accented in both dress
and tunic coat. The coat-line, starting with
close-set shoulders, slides smoothly past the waistline
(it's there, but chiefly by implication)
and then sweeps wide. The dress has the same line—
with the difference of a high square
neckline and shoestring straps,
and the widest skirt-sweep in the Dior collection.
Shown with an enormous black straw cartwheel.





New American looks we like

From the made-to-order collections



From Valentina, *left:* The long-jacketed dress given great new fashion-character. The look is simple—decidedly, almost austerely, so. But on second look there's also this: the femininity Valentina's famous for—white taffeta at the neck, inside the jacket. Costume, Valentina hat: pebbled cotton-and-wool, black with white.

From Leslie Morris, *right:* The suit with a straight but supple line—new but not shouting it; this Bergdorf Goodman designer is noted for her quiet, pretty way of making strong fashion statements. In grey wool with beige—beige flecks; a beige silk over-collar; a softly shaped hat of beige straw. Made-to-order hat, grey calfskin bag, also at Bergdorf Goodman.

PHOTOGRAPHS: FRANCES MCLAUGHLIN
BACKGROUNDS: ALTAMIRA



American made to-order news

continued

Sophie's print-pleats, *right:* The look—graceful, pretty, newly slender, giving no indication (that's Sophie) of how much technique it's taken to achieve such becoming simplicity. The print has a new appearance, too: it's a 1955 protean—navy-blue liquid circles on white silk surah. From the Salon Moderne, Saks Fifth Avenue. Also to order at Saks Fifth, the hat by Tatiana—white straw cloth, black velvet polka dots.

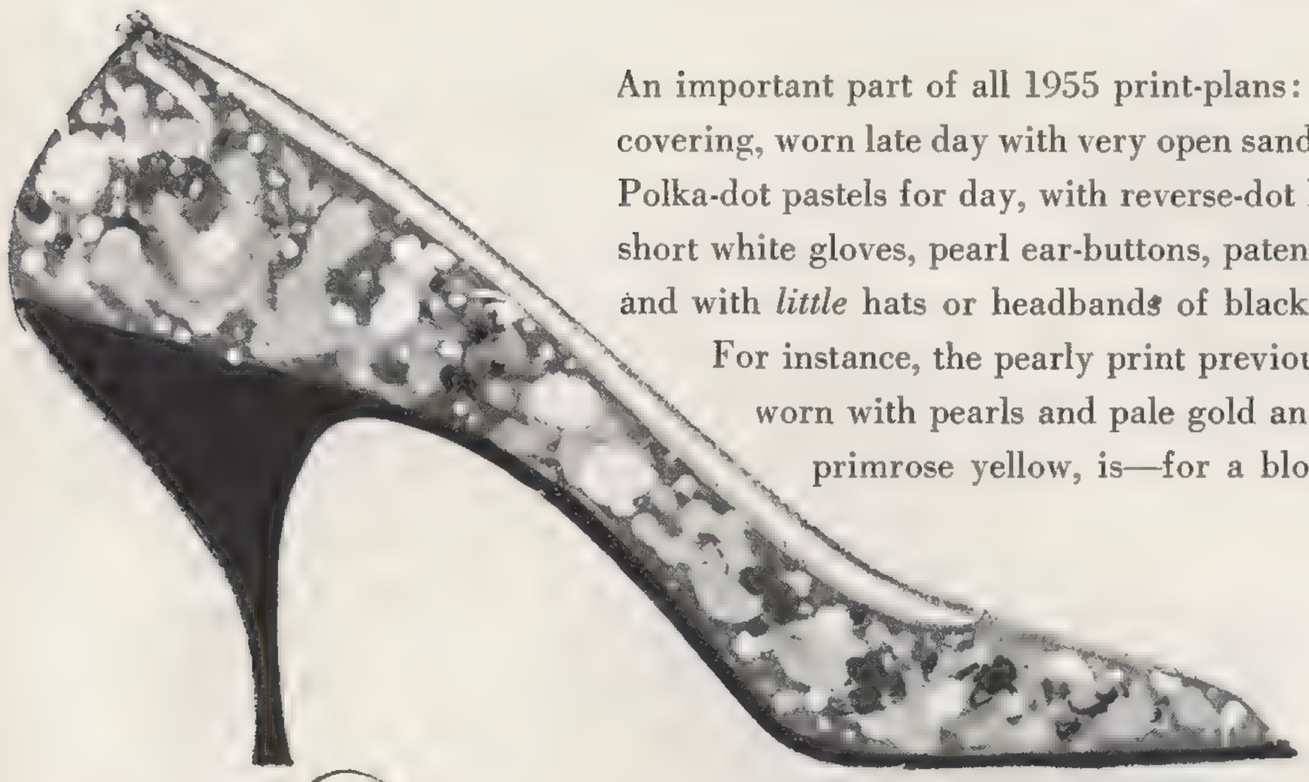
Leslie Morris' coat costume, *left:* From the Bergdorf Goodman collection, black Italian silk, belted high at the sides and back, loosely coating everything except the satin necktie of the black silk dress underneath. Only a glimmer of the coat's striped-and-flowered lining shows here, but the top-to-toe look is clear: this is smartness, softly cultivated. Little side-set hat of matching silk: to order also, and at Bergdorf.

PHOTOGRAPHS: FRANCES MCLAUGHLIN
BACKGROUNDS: ALTAMIRA



American prints:
1955 designs-for-wearing

We're plotting here: drawing up, on these ten pages, a whole set of new fashion plans
for the new spring-through-summer prints. Figuring importantly in the schemes, the following:
protean prints, so called because of their free-form motifs—
liquid circles with overflowing edges (page 119), or prints like melted pearls (page 123).
Also new abstractions of known prints—florals, for instance, that look more like mists of colour
(see opposite) than like drawings of carnations, daisies, roses.
And, nonconformist polka dots, with their dots now in irregular arrangements (pages 126-127),
bunched like balloons, or forming constellations with crescent moons.
In nine out of ten prints: backgrounds coloured, not white. Much orange and pink, yellow and topaz.



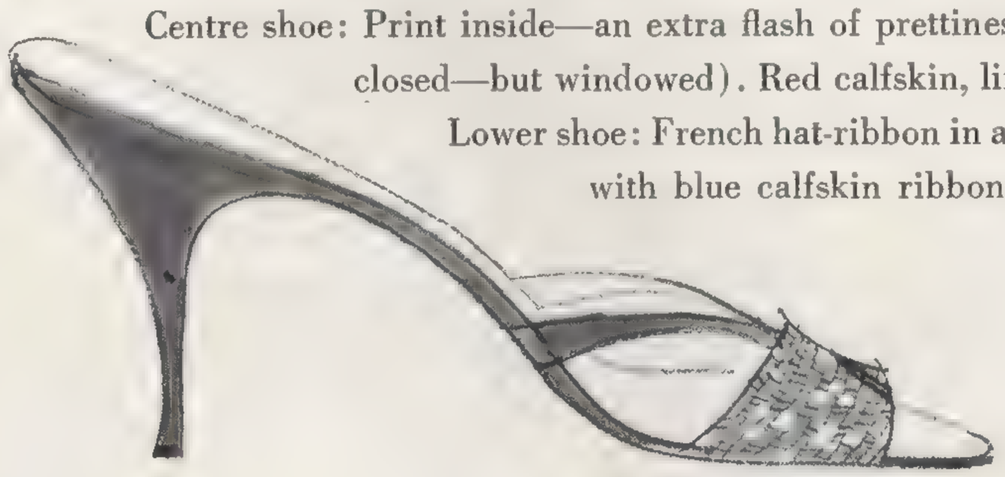
An important part of all 1955 print-plans: the new wearing instructions. Print shirt dresses, quite
covering, worn late day with very open sandals—and with very open collars, over loops and loops of beads.
Polka-dot pastels for day, with reverse-dot berets, small touches of white and black,
short white gloves, pearl ear-buttons, patent leather pumps and handbags—
and with *little* hats or headbands of black silk. Many prints have an interesting new evening life.
For instance, the pearly print previously mentioned,
worn with pearls and pale gold and notes of
primrose yellow, is—for a blond woman, especially—a practically unbeatable theatre-look.



PORTER

New misty florals; print shoes

Opposite: Carnations that come as a beautiful blur of colour—the new print shirt dress in silk shantung,
worn for late day with almost naked pink sandals, a burst of pink silk at the neck. In junior sizes,
by Judy 'n Jill; about $45. Dress, and pink porcelain Kramer jewellery: Lord & Taylor. The dress, also
at Hutzler's; Hudson's; Frost Bros. Kidskin sandals, Andrew Geller; worn here with "Coconut Chip"
sandalfoot stockings by Mary Grey. The right red in lipstick: "Clove Carnation" by Harriet Hubbard Ayer.
This page: Where 1955 print-news comes in when a costume's solid-coloured—in the new print shoes.
Top shoe: The print leather that Vogue foresaw in the January "1955 Changes" issue, here in a marbleized
black-and-white calfskin pump designed by Margaret Jerrold. Bright scarlet heels. $20. Lord & Taylor.
Centre shoe: Print inside—an extra flash of prettiness for Julianelli's pretty new sandal shape (the toe
closed—but windowed). Red calfskin, lined with a rosy-print silk. About $27. Lord & Taylor.
Lower shoe: French hat-ribbon in a hand-woven blue-and-white print, clasped to the foot
with blue calfskin ribbons. $27. Andrew Geller (the calfskin: Hubschman).



RUTLEDGE







Print shirt dresses: blueprints for wearing them for 1955—and watch closely to see how many more places they go now, given a new fashion atmosphere. *Left:* Necktie day-print going to cocktails here, the shirt collar unbuttoned low over loops of pearly beads. Red slashed sandals, white gloves, sizable earrings, a red belt—and that clinches it. A Pattullo—Jo Copeland dress, in silk; about $185. This, the Richelieu jewellery: Bonwit Teller. Dress, also at Sakowitz. Shalimar gloves. Newton Elkin sandals; "Shadowplay" stockings by Van Raalte.



Centre: In polka dots, the all-day shirt dress here in afternoon dress (off to a wedding, maybe)—a reverse-dot beret, bulky beads, bare sandals. A Mollie Parnis dress, in silk surah; about $95. This, the Betmar hat: Lord & Taylor. Dress, also Joseph Magnin. Palter DeLiso sandals; Holeproof "Gilded Lily" stockings. *Right:* New theatre look, the shirt dress in a pearl-and-primrose silk taffeta print; pale notes added. An Oleg Cassini dress, about $155. This, the Carnegie jewellery, Van Raalte gloves: Saks Fifth Avenue. Dress, also J. P. Allen; Neiman-Marcus. Delman shoes; "Fan Tan" stockings by Archer.

LEOMBRUNO-BODI



Silk prints:
taller, tidier now; arriving now

with a nice new adjective next to their names—willowy. The line: long-bodied, clean-cut, lithe. *Facing page:* Willowy-est day costume possible—the dress, short-sleeved, with deep swaying pleats; the jacket, long and lithe. By Benham of toast, black, and white silk shantung. $125. Part of the good look: gilt earrings by Hattie Carnegie; calfskin bag by Greta; black Kislav gloves. All, at Best's. Costume, also at Burdine's; Carson Pirie Scott. The chignon pillbox, from Sally Victor. *Right:* Silk version of the new coat-jacket dress. (No guarantee this coat will *stay* faithful—with every black dress in the cupboard begging to be taken out.) The coat, velvet-collared, of black, white, and charcoal pebbly silk. The black silk dress has short sleeves, a square neckline. Costume, by Anna Miller, $250. Black alpaca beret by Suzy; calfskin bag by Coronet. All, Saks Fifth Avenue. Costume, also at Thalhimers. *Below:* This *could* be the dress you decide to wear to ribbons: willowy, easy, and gently shaped. A nicely cool neckline; nicely covered arms. A Sophie Original, in black and white silk surah in a remarkably slimming pattern. $225. White enamel ear buttons by Coro; patent leather bag by Greta; kidskin gloves by Alexette Bacmo. Everything, at Saks Fifth Avenue. Dress, also at Neiman-Marcus.



LEOMBRUNO-BODI



Polka-dot prints: dotted differently now, for a look that's very new indeed, very nonconformist. Dot-sizes, dot-shapes, vary; dots come mixed with other motifs; and they're all grouped together in highly irregular but highly interesting arrangements. *Facing page:* White polka dots bunched like balloons on navy-blue silk shantung. A very ready dress, this one—ready to go into fashion-operation right now under coats, and later, when it's warmer, under cartwheel hats. The white collar and cuffs come off—and glitter goes on, late day. By Aywon, about $40. Dress, Madcaps hat, Mosell earrings: Saks Fifth Avenue. Dress, also Woodward & Lothrop; D. H. Holmes; Best's Apparel. *Right:* Mixed with crescent moons, a mixture of big and little white polka dots on black silk shantung. The dress: a shirt-dress—and in print, that's fashion. By Suzy Perette, with white shantung over-collar, cuffs; about $35. Dress and Betmar hat, at Russeks. The dress, also at Joseph Magnin. *Below:* Wide-spaced white polka dots on navy-blue crêpe—smoothly fitted and flared, as here, a fine all-day print from now till next winter sets in. By R & K in a Renoir crêpe of Celanese acetate, with a bow-tied collar and cuffs of white piqué; $20. Dress and Suzy hat: Bloomingdale's. Dress, also at Wanamaker's, Philadelphia.





Daily dresses: now in print,

which means they'll span the days from spring to autumn with perfect ease (and fashion). These, jacketed or sleeved—not likely ever to have more than a nodding acquaintance with a hanger. *Facing page:* To wear instantly—and then some: a dress and jacket in the cleanest print and the cleanest line there is. Navy-blue and white tissue taffeta, polka-dotted. The jacket is long and graceful, and the long-bodied dress has little sleeves and a good low U neckline. By Paul Parnes, about $125. Gilt and enamel jewellery by Hattie Carnegie; white gloves by Superb. Everything, at Bonwit Teller. Costume, also at L. S. Ayres; Montaldo's; Joseph Magnin. The floppy white organdie hat is from Emme. *Right:* Costume to box the compass or three seasons (spring, summer, winter—south): silk surah dress and jacket of dark grey in a white blizzard. The jacket, shaped, bound with grey. The dress: low round neckline; sleeves, slight but happily there. By Adele Simpson, $135. Henri Bendel; Harzfeld's. The Greta bag, also at Bendel. *Below:* For everyday and anyday—any day you want to look willowy, that is, and composed (and later—cool). Long-bodied silk shantung dress of navy-blue neatly blown with white blossoms. The waist is easy, so is the skirt. By Ben Barrack, $50. Saks Fifth Avenue; Harzfeld's.





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT ... The pucker of tensions in the Far East.... The number of books analyzing U. S. Foreign Policy, with many of them read apparently only by the reviewers.... Covent Garden's *The Midsummer Marriage,* the fourth new English opera within a year, this one by Michael Tippett, a shy musician who has often been moved to tears by his own beautiful music.... The facile mockery of TV by people who won't trouble to choose the best.... *Assignment Churchill,* by Inspector Walter H. Thompson, a Scotland Yard man with a talent for writing and the wisdom to avoid mush, substituting relaxed humour and candour.

PEOPLE ARE TALKING ABOUT ... The glinty new vocabulary of the amateur astronomers who have so increased that the Meyrowitz Company has a waiting list for the amazing new $795 telescope, "Questar," a portable, eight inches long, but with all the power of the old-fashioned seven-footers; it is built on a new mixed-lens-and-mirror principle, the first major innovation in telescope optics in two centuries.... Sammy Davis, junior, and the glee that he puts into such old hip-swingers as "Birth of the Blues," a pleasant trend against the twelve-tone jazz boys.

PEOPLE ARE TALKING ABOUT ... Tom Poston, fresh and funny in another drunk scene in the comedy, *The Grand Prize,* in which the author's amiability toward his own laziness as a playwright is almost charming.... John Piper, the English artist, a tall, informal man with prematurely white hair and an El Greco face, who is the subject of a new book, showing his paintings, drawings, and stage designs.... Charity Bailey and half-a-dozen children who sing sea chanteys, folk songs, and just songs on "Sing a Song," on NBC-TV Sunday mornings, for a fun half-hour.... *The Long Gray Line,* a movie that seems a full-dress review at West Point, interrupted occasionally by a teary-smiley plot, and with the memorable shot of a band (celebrating Notre Dame's 1913 football victory over Army) led with spirit by a nun.... The extraordinary aptness of describing inverse snobs as "downstarts."

PEOPLE ARE TALKING ABOUT... *Bonjour Tristesse,* a swift, coolly witty, thoroughly amoral novel of a man, his two successive mistresses, and his seventeen-year-old daughter on a Riviera vacation, written by eighteen-year-old Françoise Sagan, and translated with pincer delicacy by Irene Ash.... The bottled distress in this cry from a professor of education at a Parent-Teachers meeting: "When is it a group and when is it a 'lonely crowd'?"

PEOPLE ARE TALKING ABOUT... GRACE KELLY, remote as a Snow Queen in the giddying flurry of rumours that later this month she will probably walk coolly into an Academy Oscar. Gold-flecked, graceful, and unbending, Miss Kelly, in the course of her two years as a Hollywood throb, has caused dozens of writers dozens of uncomfortable moments scrounging for variations of the one phrase that pegs her—"a lady." In the movies she has been a lady five times now, in *Mogambo,* in *Dial M for Murder, Rear Window, Green Fire,* and *The Bridges at Toko-Ri,* with the excitement in each case rivalling Marilyn Monroe. In *The Country Girl,* though certainly above reproach, she played her first gritty rôle as the bitter, numb-hearted wife of a broken-down hoofer; turned in, surprisingly, the best acting job of her career. (For most of *Country Girl,* she wore a tweed coat one size too big, great, dreary spectacles, and a mouse-y hair-do.) Throughout the floods of publicity that have swept along with these movies, her incredible talent for remaining aloof has scarcely wavered. Interviewers hear from Grace Kelly the noncommittal proper prose of a finishing-school girl: "What do you think of your directors, John Ford and Alfred Hitchcock?"—"They are both wonderful, each in a different way."—"In what way?"—"Oh, I don't know; they're both wonderful." And that's all. Too wholesome to be mysterious, she settles instead on a fragile tantalizing perfection, occasionally irritating to women, but pure ego-feeding tonic for men, one of whom was heard to remark recently with the conviction of a new recruit to the Boy Scouts: "If it hasn't got Grace Kelly, it isn't a movie."

PENN



MATISSE: A RARE





DR. CLARIBEL AND MISS ETTA CONE,
CHARCOAL DRAWINGS BY MATISSE

The pleasure of recognizing early and living long with the paintings, drawings, and sculpture of Henri Matisse belonged uniquely to two Baltimore sisters, Dr. Claribel and Miss Etta Cone. (Recently, part of the great Cone Collection, willed to the Baltimore Museum of Art, was shown at the Knoedler Galleries in New York.) Although the sisters so delighted in the work of Matisse that their collection is a complete record from his Chardinesque beginnings to his last easel works, they bought, usually with courage, and often before others, many other painters. The Cone sisters were monumental women. Dr. Claribel, sweeping, imperious, went to Johns Hopkins Medical School in 1900, five years later bought a Matisse; only a daring woman would do both. In time Dr. Claribel became a noted researcher and a commanding collector, buying almost compulsively quantities of exquisite fabrics, rugs, shawls, and jewels. The younger sister, Miss Etta, a rather shy, but equally large woman, whose interest lay more in music, took on the job of organizing what Dr. Claribel bought. A neat and charming planner, who preferred to choose carefully and slowly, Miss Etta rounded out and brought into shape the extraordinary, and somewhat miscellaneous, art willed to her in 1929 by Dr. Claribel. Miss Etta remained always, as someone wrote, "a perfect Southern Gentlewoman." It was the planner in Miss Etta which led her to fill in the gaps in the Matisse record, to show the evolution and continuity of one master's work.

1895, "STILL LIFE WITH PEACHES." One morning, the painter, Gustave Moreau, in whose Paris studio both Matisse and Rouault were studying, said that there was no painter greater than Chardin. (He also told at other times of his admiration for Raphael or Veronese, but never sent his pupils to look at the current exhibitions of Gauguin, Cézanne, or Van Gogh.) Matisse, who had seen the great Chardin still lifes in Lille and the Louvre, painted this still life with peaches in the Chardin manner, and, pleased with it, signed it.

1899, "COMPOTE AND GLASS PITCHER." At this time Matisse, recently married, had moved to the Quai St.-Michel; still felt himself a student although he had had some success. Soon he bought from the dealer, Vollard, a small Rodin bust and Cézanne's "Three Bathers," all for 1500 francs, with a down payment of 300 francs. He had also discovered the Impressionists. But in this painting, he used highly intense colours, exaggerated the contours, and, in fact, began his "*fauve* period" about five years ahead of his colleagues.

1907, "THE BLUE NUDE." This formidable painting, first bought by Leo Stein, brought Matisse recognition as the "king of the *fauves*" and the most influential of the younger painters. One of Matisse's greatest *fauve* paintings, it was sold eventually to the great American collector, John Quinn; when some of his paintings sold at auction in Paris in 1926, Dr. Claribel Cone bought it. (In 1913, students in Chicago at the Art Institute burned in effigy "The Blue Nude.") In 1910 a French critic said, happily, that few French bought Matisse; it was mostly Russians and Americans.

1915, "THE PEWTER JUG." Dr. Cone bought this powerful painting directly from Matisse who had painted it in the small bedroom of the apartment on the Quai St.-Michel. (One of his masterpieces is the portrait of that apartment now in the Phillips Collection.)

1917, "THE WHITE TURBAN." Matisse for a while liked to paint this Italian model, Lorette, sometimes alone, sometimes with her two sisters, occasionally putting them into costumes which he had brought back joyously from his Moroccan visit in 1913.

1919, "THE OLIVE GROVE." Dr. Cone came to tea and bought this landscape, one of the most important that Matisse had painted up to that time.

COLLECTION RECORD

MATISSE PAINTINGS –from 1895 to 1948–
in the famous collection of the Cone sisters

1921, "LARGE CLIFF AT ÉTRETAT." Matisse spent the summers of 1920-21 at this Norman fishing village where both Courbet and Monet had painted. Dr. Cone felt a little reluctant to buy this painting because of the dead fish. That shocked Matisse who said: "I paid a little boy to keep throwing sea water on it to keep the iridescence."

1923, "ODALISQUE REFLECTED IN A MIRROR." Matisse persuaded Dr. Cone to buy this painting especially, as he felt that he had achieved what he had wanted in the two figures; the living girl on the right, and the quite different, inanimate reflection on the left. It is a feat as difficult as that of painting an interior and a view from a window of that interior; the atmosphere must change.

1924, "INTERIOR WITH FLOWERS AND PARROTS." This painting was bought in Paris directly from Matisse, who had painted it when he lived in an apartment at Nice over the flower market. That year after he had discovered rowing, which released tension after work, he threw himself so passionately into this new diversion that an hour after his young son, Pierre, had arrived on the Riviera, Matisse took him rowing. This painting is among the largest and the most splendid of the 1924-25 period.

1927, "BALLET DANCER." Although Dr. Cone wanted this picture for a long time, Matisse would never sell it. She saw it again at the 1948 Matisse Retrospective show in Philadelphia, and asked again. This time, apparently for no reason at all, he cabled "yes."

1928, "SEATED ODALISQUE." For five or six years Matisse painted the healthy girls of Nice in decorative Oriental costumes, called them "odalisques," which merely means a female slave or concubine in a Turkish harem. (In Turkish, the derivation is chambermaid.) This fine odalisque belongs to the period which, according to Alfred H. Barr, junior, in his superb book, *Matisse: His Art and His Public*, produced "paintings intimate, bright, and ingratiating."

1929-31, "GIRL IN A YELLOW DRESS." Before Matisse finished this painting, one of the most important in the Cone Collection, he went to Tahiti, and later to the United States, where he visited not only the great Barnes Foundation in Merion, Pennsylvania, with its enormous number of fine Matisse works but also the two adjoining Cone apartments in Baltimore, where he could see his paintings on the walls. Although Dr. Claribel Cone died in 1929, her sister continued collecting Matisse until her own death in 1949.

1934, "THE MAGNOLIA BRANCH." At this time Matisse lived part of every year in the heat of Nice. "The Magnolia Branch," one of several of the big decorative paintings of the thirties, and one of the most important, was bought directly from Matisse.

1935, "BLUE EYES." For this compact and intimate painting, Matisse used as his model Lydia Delectorskaya, who later became his secretary and in fact, for the rest of his life, the principal screen against the importunings of the world.

1936, "GIRL IN RED CHAIR." In the thirties the mastery of Matisse was known all over the world. (In Germany where knowing museum directors had bought Matisse early, Hitler stripped the paintings from the walls.) This small jewel of a painting is remarkable for its "brilliant concentrated colour and the drawing of the hands," wrote Barr.

1937, "PURPLE ROBE." Matisse painted here the model, Elena, the same year that he began designing the costumes and sets of "Rouge et Noir" for the Ballet Russe de Monte Carlo.

1940, "STRIPED BLOUSE AND ANEMONES." Matisse worked part of the time in Mary Callery's Paris studio until the Germans arrived. Then, with passage booked for Brazil, he met on the street Picasso who summed up the French Army's military lag: *"C'est l'École des Beaux-Arts."* Instead of going to Brazil, Matisse went to Nice, stayed on in the Unoccupied Zone, and eventually sent this painting to his son Pierre in New York, who sold it to Miss Cone.

1948, "TWO GIRLS." Matisse painted this brilliant young work at Vence just about the time he started on his great achievement, the Vence Chapel. Shown at the 1949 exhibition at the Pierre Matisse Gallery in New York, this painting was at first not for sale, but eventually Henri Matisse allowed Miss Cone to buy it. One of the last easel paintings Matisse ever worked on, it was her last Matisse purchase.

18 Matisse paintings in colour on the next two pages

Rare collection record:

MATISSE

continued

These paintings, which span the painting life of Matisse, are only eighteen from the massive Cone Collection of Matisse works; in all, the sisters owned forty-two paintings, 113 drawings, eighteen bronzes, and hundreds of prints. They placed them all over their extraordinary apartments, where they lived in a neat mélange, crowded with the paintings, among others, of Cézanne, Picasso, Renoir, Gauguin, Bonnard, and Corot. Their walls were papered to the ceiling with great moderns, all now in the Baltimore Museum of Art.



1895, "Still Life with Peaches"



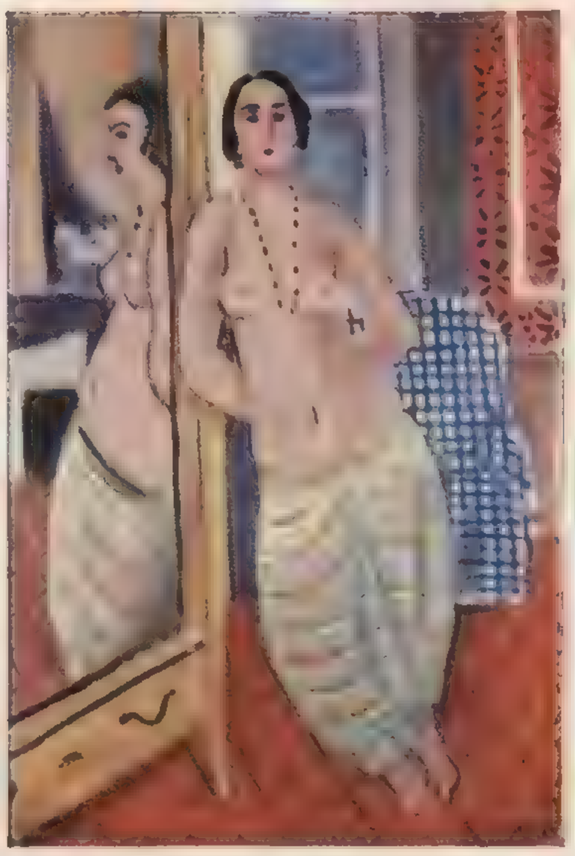
1899, "Compote and Glass Pitcher"



1919, "The Olive Grove"



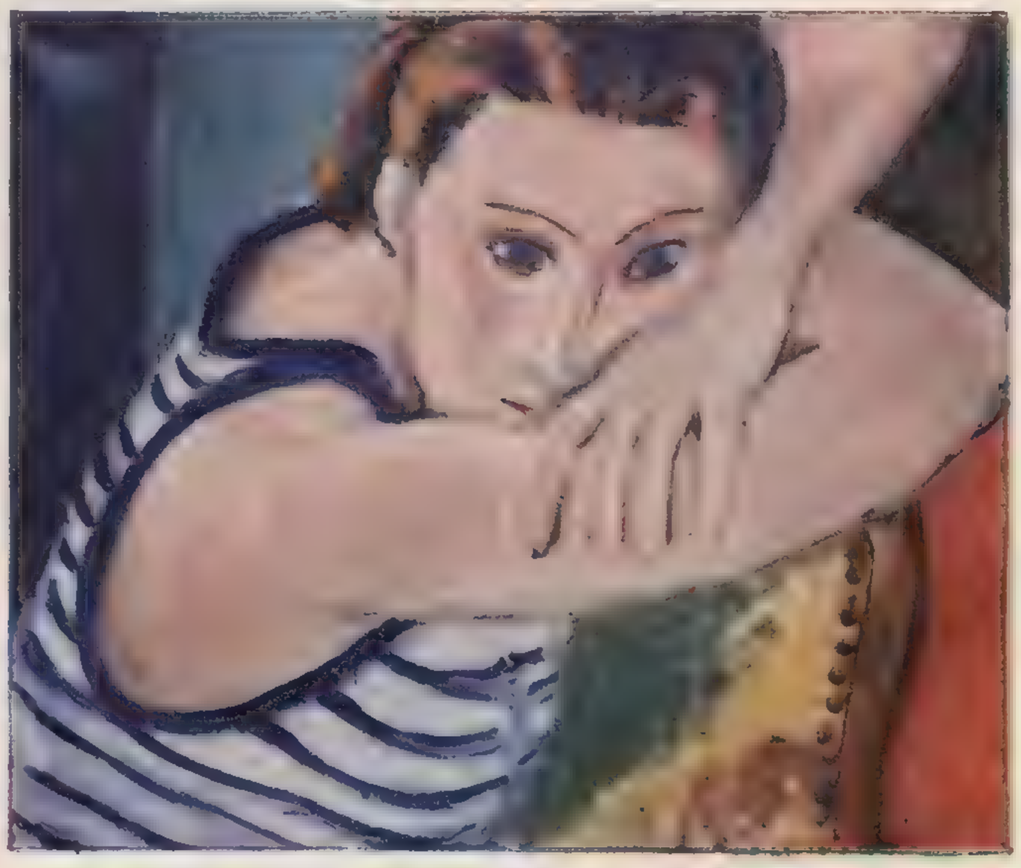
1921, "Large Cliff at Étretat"



1923, "Odalisque Reflected in a Mirror"



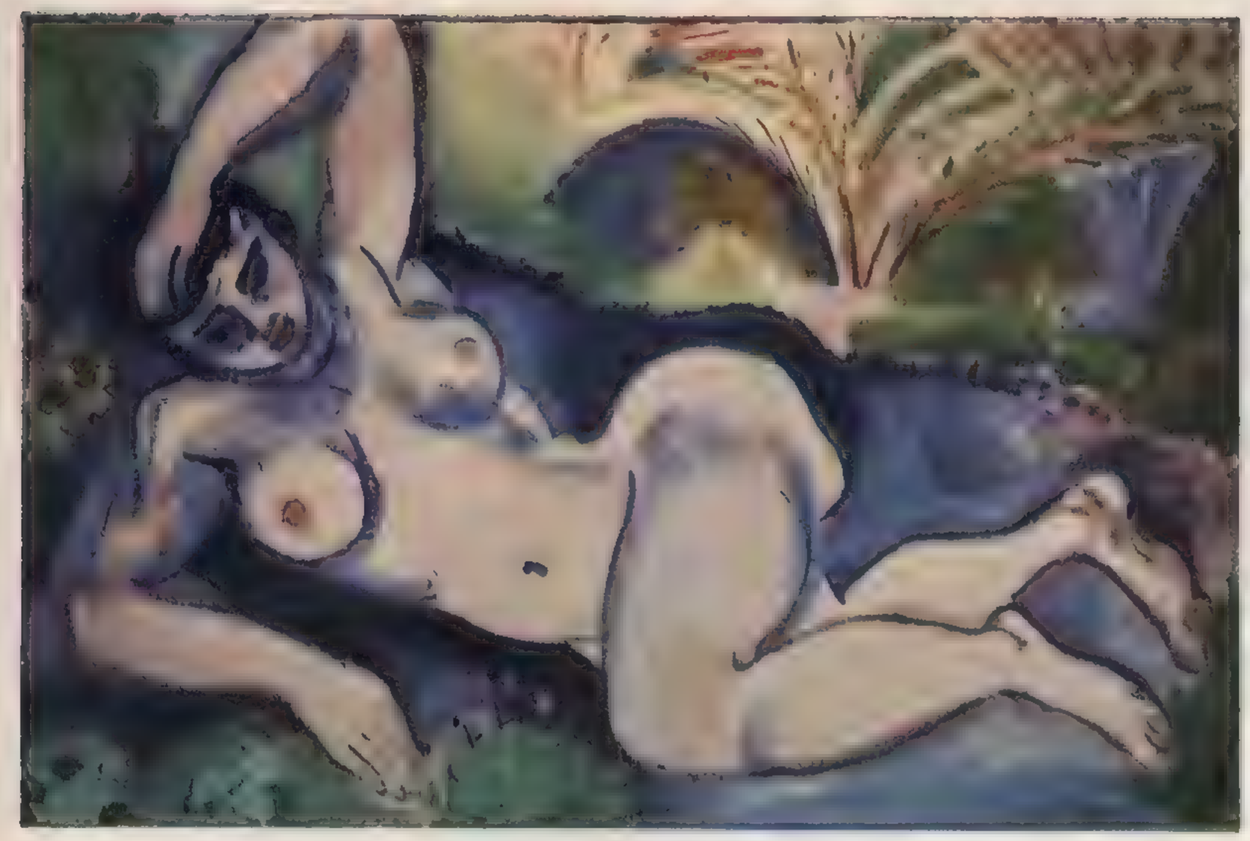
1934, "The Magnolia Branch"



1935, "Blue Eyes"



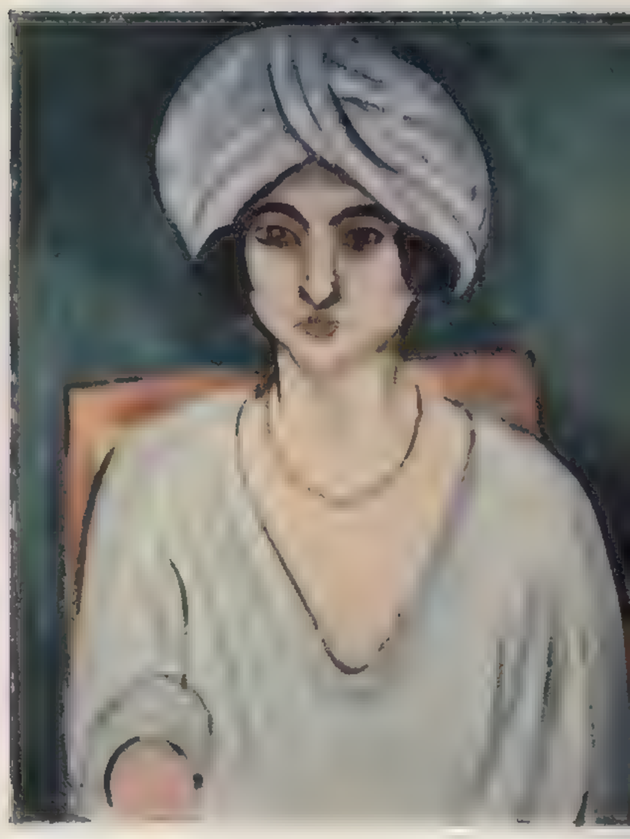
1936, "Girl in Red Chair"



1907, "The Blue Nude"



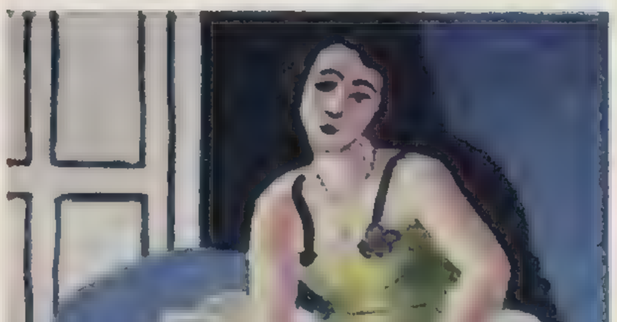
1915, "The Pewter Jug"



1917, "The White Turban"



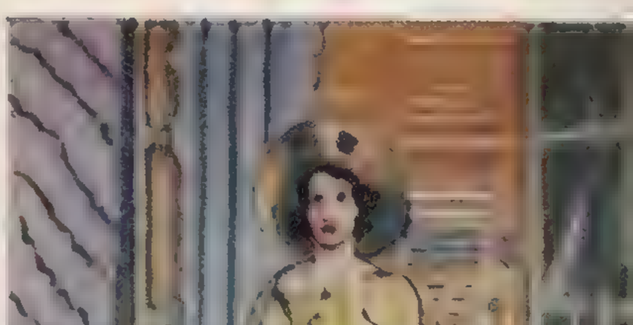
1924, "Interior with Flowers and Parrots"



1927, "Ballet Dancer"



1928, "Seated Odalisque"



1929-31, "Girl in a Yellow Dress"



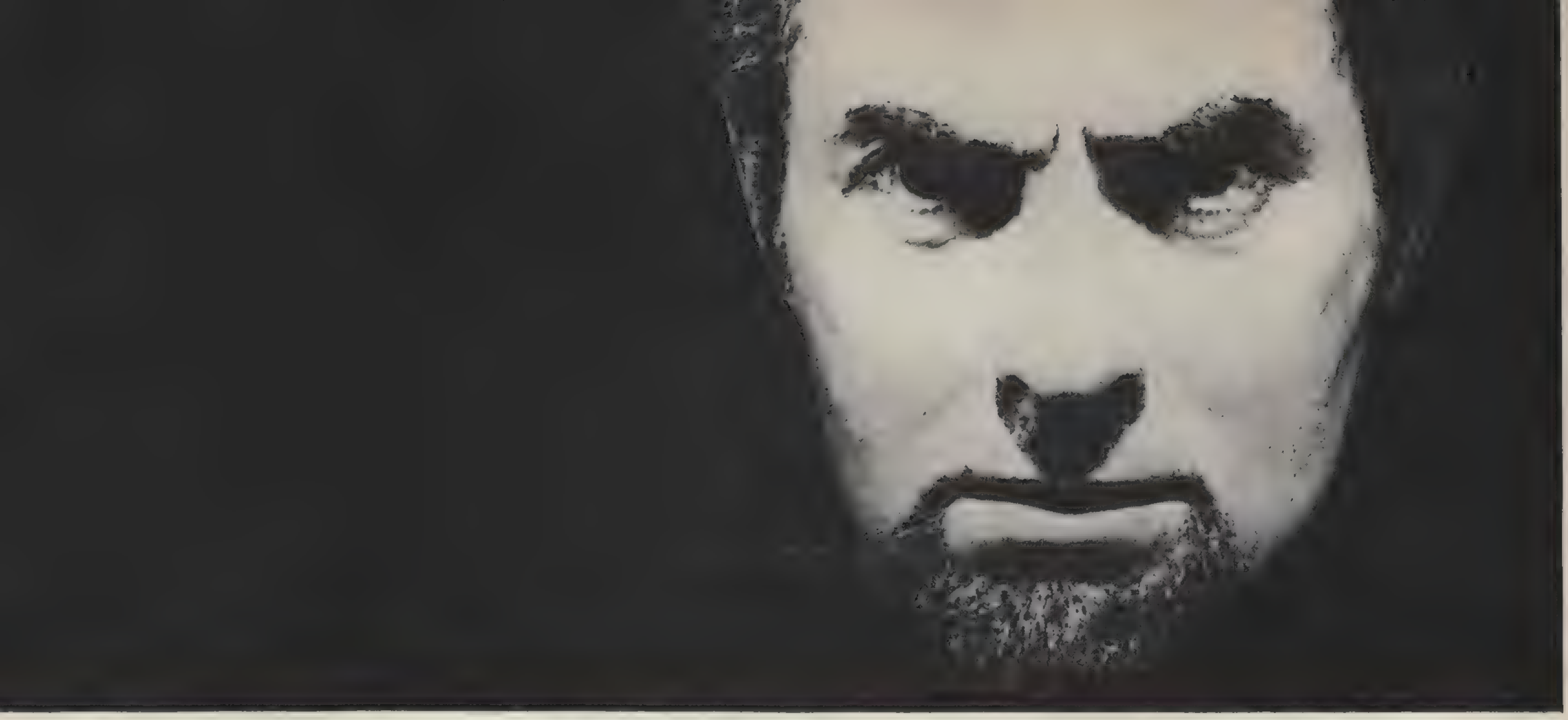
1937, "Purple Robe"



1940, "Striped Blouse and Anemones"



1948, "Two Girls"







"WHY VERSE?"

By CHRISTOPHER FRY

My first meeting with a poet was a disappointment. I was a callow nineteen, and I was taken to meet the poet W. H. Davies. I was prepared to leave my shoes at the door and go in barefooted. But Davies talked throughout the evening about the internal combustion engine, of which he knew very little, though it seemed he had a tenacious interest in it. And on our second meeting, when we were alone together, he talked for an hour and twenty minutes about drains. I should be happier with either subject now; but I shall have to come sooner or later to the question of verse in the theatre.

It is almost true to say that I write plays in verse to find out why I write plays in verse; or at least that I write plays in verse because that is how I write plays. I believe that poetry is as natural to us as one of our senses; that indeed it *is* one of our senses, and not something to which we are either temperamentally suited or unsuited.

Poetry is so exact that nothing can exactly define it except itself. It moves like an athlete over hurdles, to perform the most most economically. In its purest form, change one syllable and the spirit has fled. The pursuit of poetry, or the creation of its works, is an apprehension of truth beyond the power of rational thought. But it is not, therefore, irrational. To an all-seeing eye it is the reason itself. Or, in human terms, it is reason transfigured.

These words—truth, apprehension, power, and so forth—are not much help to us; if anything, the reverse. They are like the sparks flying up from the hoofbeats of a rapidly disappearing Pegasus.

Let me suppose myself, for the moment, to be a man to whom poetry seems unimportant and unattractive. I can easily imagine it. The outward face of the world has infinite variety; action of any kind, from the trivial to the heroic, can absorb our days and leave us gasping for time. A fairly full life can be lived collecting matchbox tops alone; not to mention botany, astronomy, gastronomy, psychology, geology, anatomy, discovery, mountaineering, and pub-crawling—I could fill a much longer list. There is no end to the prose possibilities, to the expression of this actual appearance of life. It is understandable that I should be impatient with a form of speech which is apparently foreign to the everyday: a distraction, an indulgence, a dream of fair words.

All would be well with my life of prose if there were not moments when action suddenly seems like a flame burning on the surface of a dark sea; when human behaviour dies upon itself for lack of nourishment outside its common experience; when the extreme diversity of life threatens to disintegrate altogether unless it can be unified in some place of the mind.

I am getting carried into abstractions, the punishment for trying to define in prose what only poetry itself can define. We have to remember that poetry is actual, inseparable from the created world, fundamental; and yet elusive. It is the ghost in *Hamlet,* not an ethereal apparition, but "armed at point exactly, cap-a-pe"; and we shall find ourselves saying with Bernardo, Horatio, and Marcellus: "'Tis here!—'Tis here!—'Tis gone!"—And while it goes, while it evades us, it is still the central functionary in the play, the spring of all action, potent, shaping, and informing. It is when we try to touch it that it disappears; it is when we trust ourselves, by faith, into its life that it speaks to us and conveys its knowledge.

We should really take ourselves back to the creation of the world, and watch chaos inspired with form: the multiplicity of shape, rhythm, pattern, texture, kind, expounded by one creative impulse. In prose we convey the eccentricity of things; in poetry, their concentricity, the sense of relationship between them: a belief that all things express the same identity, are all contained in one discipline of revelation; the bird and the tree are aspects one of the other, and both belong to the form in which we live as men, to the pattern of moral law and the shape of historic event. There is no hard and fast line to be *(Continued on page 162)*

Opposite Katharine Cornell, Tyrone Power, John Williams, in "The Dark Is Light Enough," by Christopher Fry.

Three brilliant performances illumine Fry's new verse play, *The Dark Is Light Enough.* Its point rests on the resource, the depth and radiance with which Katharine Cornell plays the splendid and maddening Countess, maddening because she insists, in the middle of the Austro-Hungarian revolution of 1848, on seeing good in both sides. In contrast stands Tyrone Power as a turncoat, furious at the slow blunting of his selfishness against her pure, humourous detachment. (He sees no good on either side.) Doubting her wisdom is John Williams as a member of the Countess' disrupted Thursday salon, maintaining his acerbity, his clipped witticisms in the midst of soldiery and caving-in traditions. Complex in motivations, the play is clearer, more strongly constructed than Fry's earlier ones, with less delight in the melody of words, more pleasure in meaning; its meaning, nonviolence.

WILLIAM KLEIN







Here and now: the Italian silk coat

New, instant coats—designed in Italy (the point of origin for so much coat news) but ready to put on right now, wherever the weather's right: all three are made in America of rough-textured Italian silk. *Far left:* Tall and elegant coat, whittled in red, the sleeves newly short—accentuated by short gloves. Designed by Fabiani, about $135. The organdie chéchia, well-jewelled, is by Irene of New York. *Left:* Black and beautiful coat with the very longest backline: a flat flounce set low. Designed by Simonetta, about $155. Sloping red straw hat, by John Frederics. *Right:* Collarless, free-falling, narrow beige coat, buttoned to the shoulders of a big-collared, cap-sleeved black silk suit; the skirt, knife-y pleats. Costume designed by Antonelli, about $275. Straw-and-organdie hat: Irene of New York. *All three* were designed especially for Spectator Ltd. All, at Bergdorf Goodman; Julius Garfinckel; Woolf Bros.; Sakowitz; I. Magnin; and other shops on page 169.

Eric

Young enough for black

MISS CAMILLE ROGERS

PRIGENT





MISS KARYL KUDNER

Most women first discover the flattery of black at the age of four; don't rediscover it, usually, till they're twenty or more. A pity, Vogue thinks, and remedies it here: here, young dancing dresses, lacy-black, not too bare, as apropos and becoming as little-girl's black velvet—no Kate Greenaway sashes, no Irish lace collars, but the idea's still the same. *Left:* Proving the point, Miss Camille Rogers, the daughter of Mrs. Frederick C. Rogers, of New York City, and the late Frederick C. Rogers—a beautifully willowy young woman, accomplished, serious, fun. A freshman at Smith, she came out last year at the Tuxedo Autumn Ball. Her dress, pleated tulle, lace-misted. By Harvey Berin. Bergdorf Goodman. *Above:* Miss Karyl Kudner, daughter of Mrs. Arthur Kudner, of New York City, and the late Arthur Kudner, came out this Christmas during her holiday from school in Switzerland. Tiny and gay, she wears (beautifully) black chiffon over white. By Rappi. Lord & Taylor. *Below:* Miss Judith Hogentogler, the daughter of Mr. and Mrs. Chester Hogentogler, of Washington, D. C., graduated from Georgetown Visitation Junior College, and came out last year. Small, with creamy skin, auburn hair (marvellous with black), she wears just that—short black lace, banded with chiffon. By Ceil Chapman at Saks Fifth Avenue.



MISS JUDITH HOGENTOGLER

MENOTTI
dossier

About 40,000,000 people watched last month the wedding scene from Gian-Carlo Menotti's new opera, *The Saint of Bleecker Street*, on TV's "Toast of the Town." Last Christmas 13,000,000 saw his *Amahl and the Night Visitors* performed for the fourth year on television. With the usual life of a modern opera just slightly longer than a butterfly's, Menotti, at forty-three, is the only living composer who has at least five of his seven operas in repertoire all over the world. Besides the music, he writes his own librettos and stages, with fine-cut brilliance, the first production of every opera.

Born in the north of Italy at Cadegliano, Menotti has the pale-but-rosy skin, dark hair, and tragic eyes of the classic Florentine aristocrat. His conversation, on the other hand, is rather like theatre-in-the-round, wildly animated, with Menotti doing most of the big parts, but quite disappointed if anyone misses a cue. An extraordinary mimic, with a rich flexible voice, he has the mimic's watchful, pouncing curiosity about people, relishes nothing more than a surprise or crisis or a too-probing parlour game that turns minds inside out before his eyes.

In his operas the themes are basic—love, hate, jealousy, good against evil. Their plummeting, nerve-tensing effect on stage comes partly from the fact that Menotti writes about people everyone knows, *(Continued on page 163)*



KERTÈSZ

Menotti in his study

IN "THE SAINT OF BLEECKER STREET" (opposite), Menotti's new opera, Gabrielle Ruggiero as the Saint prays with a dying profligate, played by Gloria Lane in a dress the colour of fire-and-brimstone; the motif of this aria, sweet and twisted, is carried by a single violin. *Below:* Theresa Neumann, who lives in Bavaria, has recurring stigmata on her face, her hands, her feet. It was her life which Menotti studied when writing *The Saint.*



BOB GOLBY

MORE MENOTTI DOSSIER
ON THE NEXT TWO PAGES



Six of the ten Menotti children in 1913; the smallest, two-year-old Gian-Carlo. Their father, an importer, and mother organized a family orchestra; took the children to hear Toscanini at La Scala.

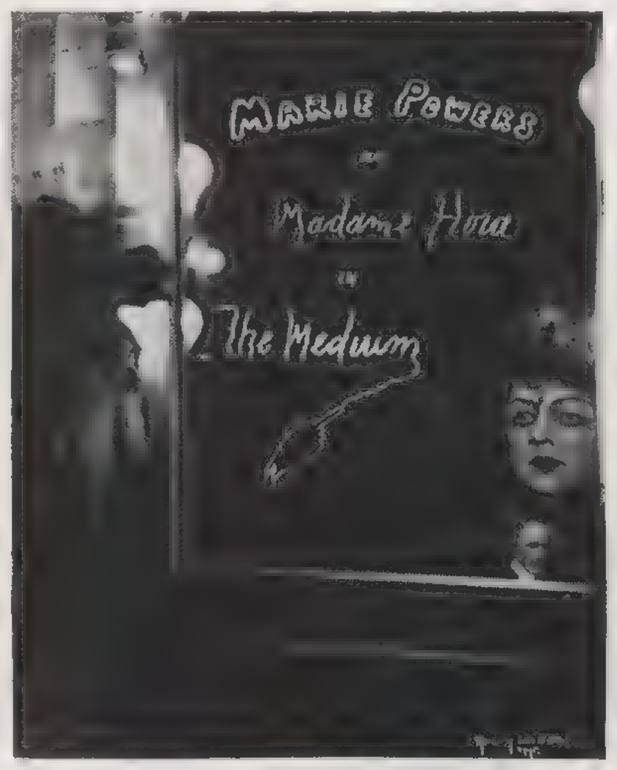


Miniature of Menotti's mother, his first music teacher; she saved him from spoiled-but-brilliant smugness by bringing him in 1928 to Philadelphia's tough-minded Curtis Institute of Music.



The Menotti family house at Cadegliano in Italy, Gian-Carlo's birthplace. "Everyone there is either a peasant or a Menotti," a reporter once said. Menotti said, "There are many Menottis there—too many."





In 1947, Menotti came to Broadway with a double bill of *The Telephone,* a gag opera, and *The Medium,* a powerful one about a fake clairvoyant. With Marie Powers (above) as the Medium, it had a record run for opera of 211 consecutive performances.



Patricia Neway (above) became a star in *The Consul,* Menotti's deeply moving opera about displaced people, which won the 1950 Pulitzer Prize, later played in 25 countries.



Mrs. Vladimir Horowitz, as her father, Toscanini, in a charity skit, with Menotti, apparently as Menotti.



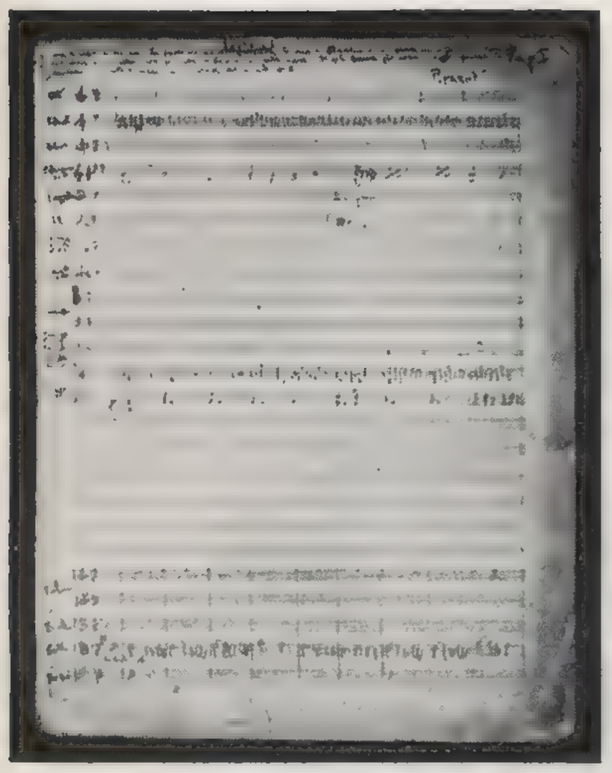
Five composers: Samuel Barber, Aaron Copland (both standing); with Virgil Thomson, Menotti, the youngest of the five, and William Schuman (seated).



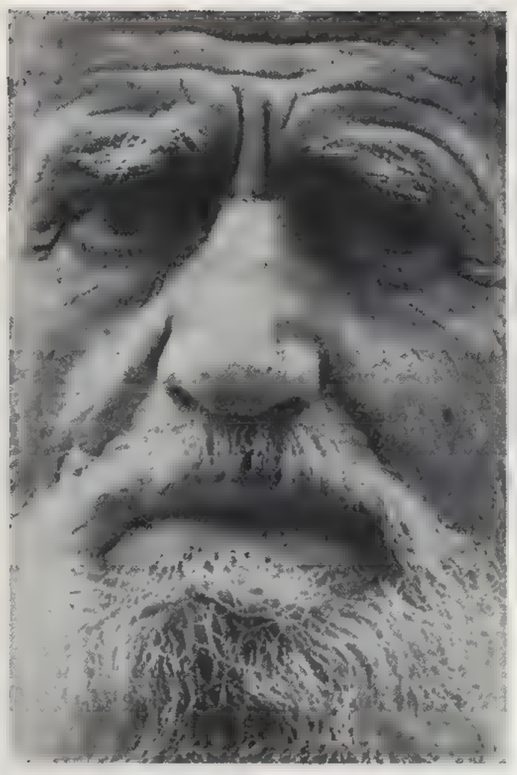
"Capricorn," the house in Mt. Kisco, New York, which Menotti shares with Samuel Barber; each composer has a separate wing for working. Designed by William Lescaze, the house is low, sprawling, half-modern, half-Swiss chalet, and wonderfully comfortable.



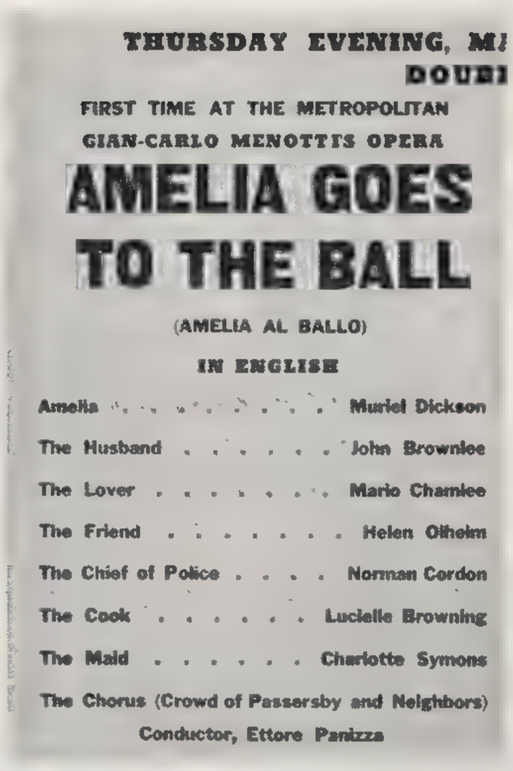
Menotti in his living room, of which he says, "This is not a house; it is a gift shop." On the wall, a Modigliani.



Menotti's score for his first opera, *The Death of Pierrot,* written when he was 11. Plot: "Everybody dies at the end."



Rosario Scalero taught Menotti composition and theory at Curtis Institute. Scalero's own teacher had been a friend of Brahms.



Amelia also went to the Metropolitan Opera for six performances, when Menotti was 26. His first big work, it spoofed female frivolity.



Japanese production of *The Old Maid and the Thief,* his next opera, commissioned by NBC because they liked *Amelia.* Its plot: old maid finds man in house, is delighted.



Menotti at La Scala in 1951, taking an uncomfortable curtain call after *The Consul,* which Italians received with police whistles and bravos. Menotti wailed: "My own country is always against me." Last year, Roman audiences greeted the same opera with all bravos, no whistles.



In 1953, when *Amahl* was sung in Florence, Italians called Menotti *italianissimo.* Stokowski (right) conducted, and De Cordova (centre) sang Amahl.



Photographers like Menotti, bring out all their tricks; above, he looks reluctantly through a phrenology chart.



Massed photos and memorabilia on the wall of Menotti's study; on the left, an old map of Italy, stills from the 1951 movie of *The Medium;* right, post cards, faked snapshots, mixed in with sketches by Cocteau, Berman. On the shelf, a cross.



Paintings by George Tooker—among them, "The Subway" (above), now in the Whitney Museum—inspired the sets for *The Saint of Bleecker Street,* which were designed by Robert Randolph; they include a juke-box café, in New York's Little Italy, a cold-water flat, a subway station, all miserably, believably poor.



Mr. and Mrs. Taliaferro

TWO WAYS OF LIFE— BOTH COUNTRY

Mr. and Mrs. C. Champe Taliaferro spend half the year on Long Island, half in Florida

Mr. and Mrs. C. Champe Taliaferro lead a life that is more or less evenly spaced between Old Brookville, Long Island, and Hobe Sound, Florida (where Mr. Taliaferro's aviation interests mainly centre). In both places, their houses reflect Mrs. Taliaferro's talent for pleasant country living; her liking for sunlight and fresh, clear colours; her way of mixing French, English, and Italian furniture and small personal possessions with gaiety, charm, and a sort of easy-going elegance. A tall, slender young woman with deep-blue eyes and startling prematurely-grey hair, Mrs. Taliaferro, the former Margaret Salvage, decorated both houses with Mrs. Henry Parish II. The Old Brookville house (below), set in a grove of trees high on a hill, has the air of a small English manor house. Through it runs a sun-flooded centre hall that opens onto a terrace, with a view of lawns, garden, and fine old trees. Inside, the house gives an effect of far more space than it actually contains, so perfectly scaled is the furniture—much of it, old French Provincial fruitwood. Many of the tables have marbleized tops (another fondness of Mrs. Taliaferro's), and there are flowers everywhere—big bouquets in old painted tôle containers, miniature ones in crystal brandy-glasses. For a view of Mr. and Mrs. Taliaferro's house in Hobe Sound, see page 162.





Their house at Old Brookville; pinky-beige plaster with an English Regency façade, set in old trees.



The drawing room at Brookville—off-white walls, light-brown rug, brown curtains; accents of pink and fern-green, floods of sun

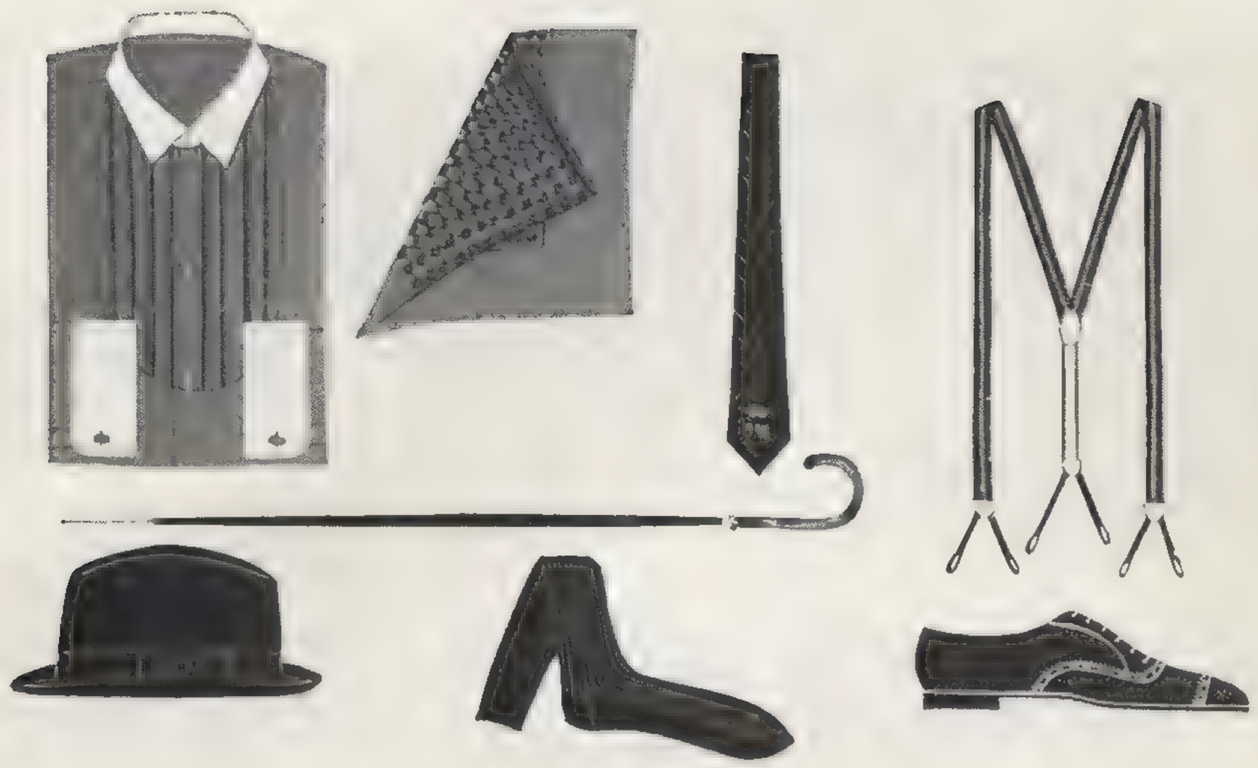


Mr. Henry Lee Munson wearing
a grey flannel suit with country things

The grey flannel suit—as three suits

Almost our favourite statistic is the one on man's high adaptability to extremes of climate and altitude. And we wouldn't be surprised now to hear it applied to the good grey flannel suit—in 1955, so apropos so much of the time that it almost paces man's versatility. Here, making three changes of scene, the grey flannel suit, worn by Mr. Henry Lee Munson. Clearly he's not dressed for K2 or a diving bell. But under the pressure of business and travelling, and for the country, a grey flannel suit manages handsomely for Mr. Munson. (When his public relations work doesn't keep him in New York, he and Mrs. Munson and the four children are likely to be at their Cragsmoor, New York, house.) Sketched, the things that put a grey flannel suit in city-country operation for most months of the year—this particular suit isn't long in moth balls because the flannel's light in weight. *This page:* With the suit in the country: a maroon alpaca sweater, a checked blue cotton shirt, a black knit tie, cashmere socks, sturdy shoes. Also, a linden-green hat, a foulard handkerchief, an elasticized (new trick) snakeskin belt, a shooting stick.





Top: Mr. Munson wears his grey flannel suit for a late Saturday lunch in town (here, at Maud Chez Elle). What's worn with it also indicates this for all day Sundays, town or country; or for many week-day lunches in town. The degree of formality is based on what's sketched above—a pleated shirt (greyed-wine colour) with a starched white collar; a black silk tie (this one, by Countess Mara); striped braces; a checked foulard handkerchief. Navy-blue lisle socks, straight tip shoes. In the checkroom: his black Homburg, a narrow black Italian umbrella. *Below:* The business day of the grey flannel suit—Mr. Munson wears a cream-coloured broadcloth shirt, a navy-blue and white bow tie, with braces and a foulard handkerchief of yellow and navy blue (detailed in sketches). Ribbed navy-blue cashmere socks, brown wing-tip shoes, grey felt hat—narrower-brimmed. *On both pages:* The banker's-grey suit, lightweight American flannel of Australian wool; $145. By Hickey-Freeman. Tripler; Woolf Brothers; Bullock's, Los Angeles. Shoes, from Church; hats, Cavanagh. Everything else sketched, both pages: Tripler.



DRAWINGS BY SUZUKI

HORST



For daytime—somewhat formal



All day, any business day

Fine-weather furs—1955 usage





Here, black Persian lamb—with its quick easy 1955 cut, in good fashion usage as a fine-weather coat. It's news to find it at this season, this length, wearing its own furs. *Above, left:* Waist-length jacket of black Hollander-dyed Southwest African Persian lamb with a black-dyed sealskin collar. By Ben Kahn. Bonwit Teller; Creed's of Toronto. *Above, right:* Wearing a ranch mink collar: a black-dyed Hammer Brand processed Southwest African Persian lamb jacket. By Zimmerman-Scher. This and the Boucher jewellery, the Wear-Right gloves: Bonwit Teller. Sally Victor hat. Jacket, also at Eaton's of Canada.

The fine-weather furs on this page: supple, short furs from a new vocabulary of mink. *Below, left:* A soft little hug of a jacket—almost a cape—of Emba Autumn Haze natural brown mutation mink (which used to be called Emba Royal Pastel mink). This, from Maximilian. Also at Holt Renfrew of Canada. The black straw-cloth cap: Sally Victor. *Below, right:* Possibly the most graceful ninety inches that could wrap up a spring fashion (day, late-day, evening): a stole of Emba Desert Gold natural light-brown mutation mink (this was formerly known as Emba Topaze mink). Ritter Bros.; Morgan's of Canada.



HORST



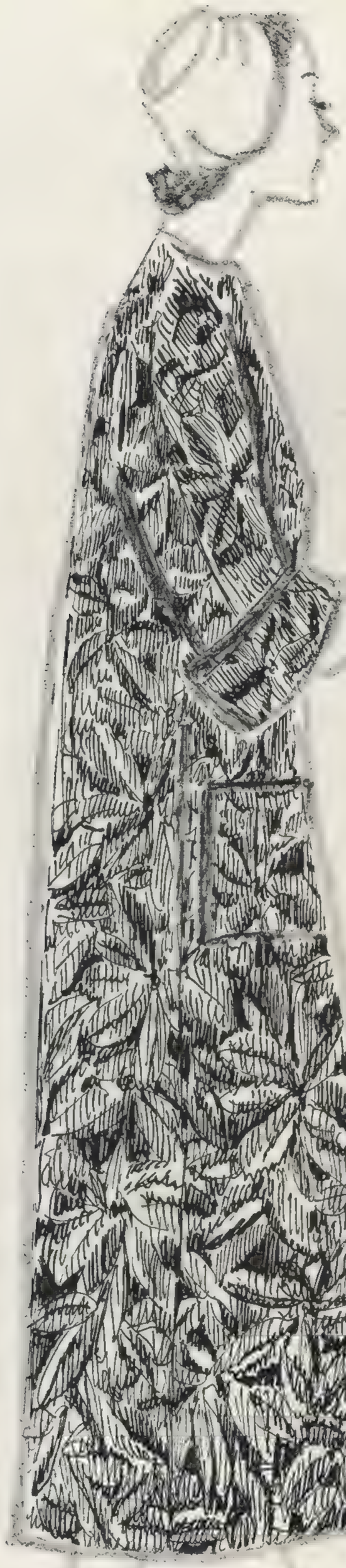


Fine-weather costumes: new fur usage

Costume that heads up a good many March shopping lists: the pale one, smartest now lightly furred, here in any-time-it's-fine fabrics—tweedy linen, tissue wool. *Facing page:* A pale grey-beige woollen dress, ready with its own furs when the coats come off—a crescent of matching wool banded with Norwegian blue fox. By Sylvan Rich for Martini; about $175. At Jay Thorpe; Hutzler's; Bramson's. *Above:* Tweedy beige linen, with an armful of silver fox added. Suit, for fine weather any time of year, by Harry Frechtel in Moygashel linen tweed. About $85. Bonwit Teller; Julius Garfinckel; I. Magnin. Muff, also at Bonwit's. *Hats:* Sally Victor.

PHOTOGRAPHED BY COFFIN AT DAVID WIDER ASSOCIATES, NEW YORK





Vogue Patterns' coat wardrobe

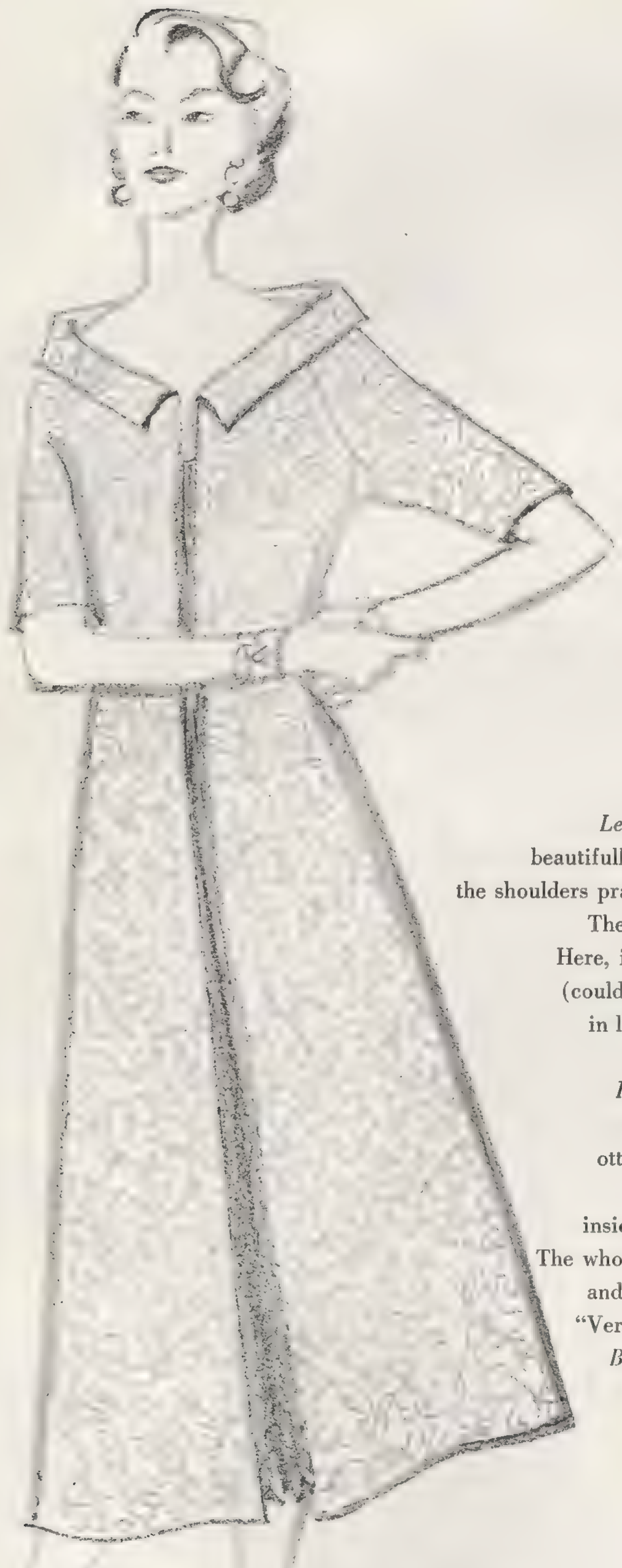
Complete coverage, now to November

Most women have found
that one coat just doesn't make a season—
particularly a season that can blow both
hot and cold, like summer. So here:
a Vogue Pattern wardrobe of coats,
complete and fashionable coverage
for the next six months.
Left: Collarless coat, straightly cut
and "Very Easy to Make." Perfect
for any resort, any warm-weather city.
Here, in Fran-Tex black and white
cotton piqué. Pattern 8247.
Right: Born-to-travel coat—
in jersey, ideally—
the sides slit, the sleeves tied,
and "Very Easy to Make."
Here, of yellow Wyner
worsted-and-Vicara jersey. Pattern 8549.



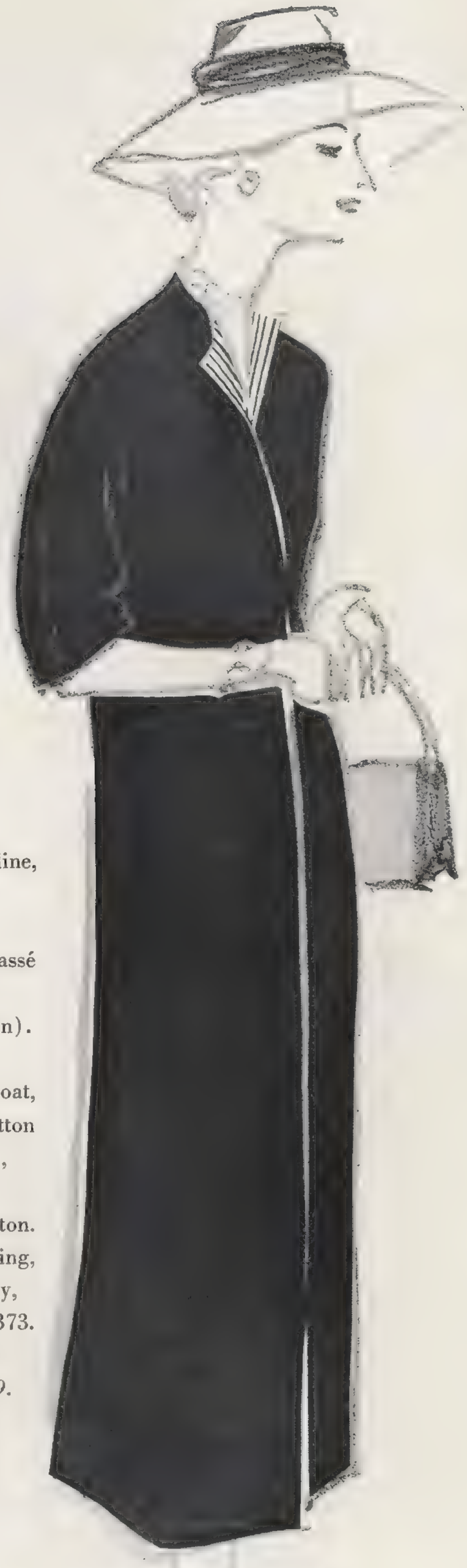
VOGUE "VERY EASY TO MAKE"
PATTERN 8247

VOGUE "VERY EASY TO MAKE"
PATTERN 8549



Left: Evening coat, falling
beautifully from a new bared neckline,
the shoulders practically nonexistent.
The whole, "Easy to Make."
Here, in RBC white cotton matelassé
(could be marvellous, too,
in linen, silk faille, slipper satin).
Pattern S-4545.

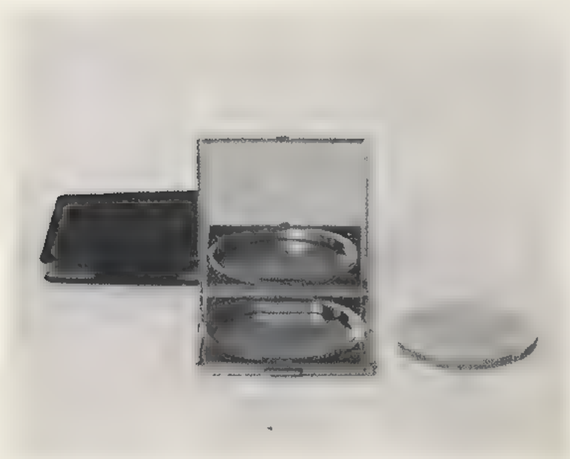
Right: Short-sleeved town coat,
in a firm-falling black cotton
ottoman (by Herbert Meyer),
with a not-so-secret
inside story—bright striped cotton.
The whole line is narrow, plummeting,
and, even where it curves gently,
"Very Easy to Make." Pattern 8373.
Back views, sizes,
yardages: page 169.



VOGUE "EASY TO MAKE"
PATTERN S-4545

VOGUE "VERY EASY TO MAKE"
PATTERN 8373

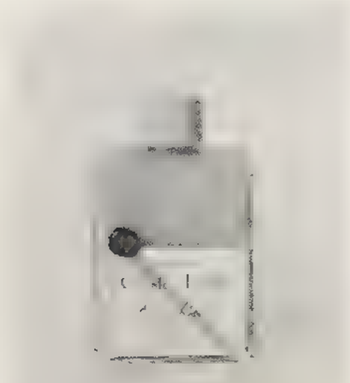
Beauty bulletin





3. Golden compact
for compact powder





1. The most expensive
make-up foundation





2. New perfume from the couture

Beauty memo: new formulas, fragrances, flatterers.

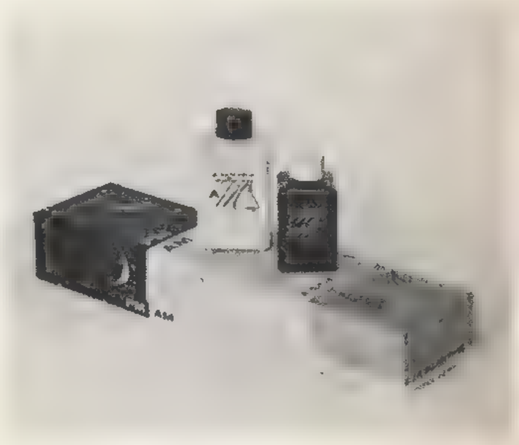
1. The most expensive make-up foundation in the world—from Hollywood's Anatole Robbins. He calls it "Countess Isserlyn"—and everyone *we* know who tries it considers it a sound investment rather than an extravagance. It's a smooth combination of oils and tint that covers the complexion with a glow—yet leaves no trace of itself, gives no look of painted fakery. In fact it's a cover with transparency, has all the flattery of a veil. $20* for the ounce; at Saks Fifth Avenue.

2. A new couturier perfume: this one a notable creation by Jacques Griffe. It's a potent brew, this, name of "Griffonnage." It reaches out assertively, spreading its deep richness in a wide aura, leaves an intriguing mystery hanging, practically visible, in the air. For the happy solution: $23.50*, Bonwit Teller.

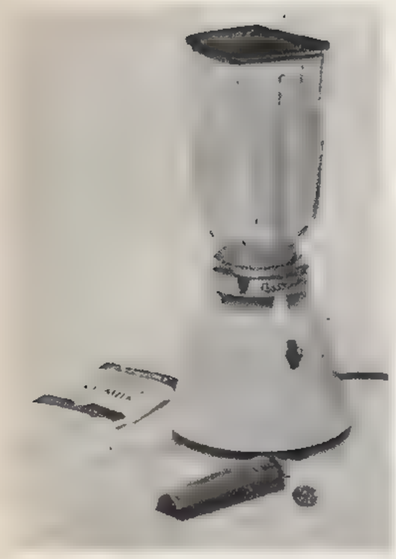
3. Here's a pat answer from Revlon to women who love "Love Pat." A handsome, golden compact with a design raying out from a rhinestone dot; handsome enough to warrant a black silk case to keep it covered and unscuffed. Filled, upon order, with your favourite shade of this good, compact powder, it will last through endless refills. $3.95*, at Altman.

4. Designed, especially for the busy beauty, a complete complexion treatment in two small bottles, in two quick steps. This is Hirestra Laboratories' newest baby, "scientific discovery M." In the white bottle is lotion "AM" which is quickly spread over the face and neck; it dries faster than you can say nylon, and is then rinsed off with cold water. *Look* what happens: the skin feels braced; flakiness disappears; blackheads and whiteheads tend to disappear; the skin's acidity is properly balanced—and make-up goes on with a slickness you can't believe. That's every morning's program. At night (a minimum of two nights a week) the lotion "PM" is patted over the face and neck. This is a concentrated lubricant; helps aging skin—but is equally effective for young skins; aids in the healing of some skin irritations. The price of magic? $12.50*, at Neiman-Marcus.





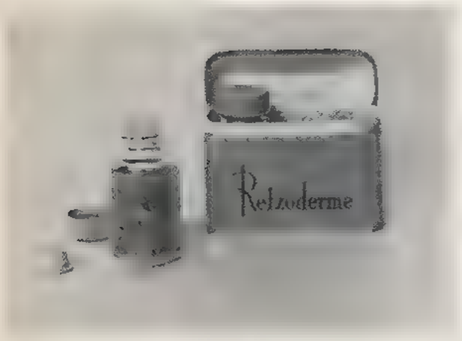
4. The busy beauty's
complexion care





5. Give it a whirl:
low-calorie liquid diet





6. New ready-mix:
chicken embryo





7. Mascara in the round

5. One of the pleasantest ways we know to cut calories involves the ownership of an Osterizer. This is the speedy liquefier-blender that whips up frothy drinks that *seem* so bulky, and *are* so satisfying. Instead of lunch, give this high-protein eggnog a whirl: 1 egg, 2½ tablespoonfuls non-fat Starlac, ¾ cupful skim milk, 2 teaspoonfuls sugar, pinch of salt, vanilla, nutmeg; 128 calories a cup —who wants a soda now? Osterizer, $44; Lewis & Conger.

6. Women who have been enjoying the fine complexion they bought along with Retzoderme in Paris—will be glad to know it's now available here, too. The export version of this famous chicken-embryo extract is the same formula, but in an entirely new form. Now it comes in two little bottles which are mixed together, the result to be used one spoonful per day for ten days running, in every month. If you haven't heard: Dr. Alexis Carrel discovered that the cells of the chicken embryo have a most beneficial effect on the skin. Retzoderme, the cosmetic developed from this theory, $20*; Bergdorf Goodman.

7. Mascara in the round: John Robert Powers' own eye-idea. The mascara is made in a hollow tube, put in a golden cylinder not bigger than a lipstick case. And the brush is round, too—so the lashes can be swept up, with a twist of the fingers, while they are being darkened. $2*, at Lord & Taylor.

8. Lilly Daché, made restless by the fact that she was only decorating hair with millinery, has branched out into hair cosmetics. One of the prettiest is "Captive Coif," which does just what it says—after being sprayed out of a gilt-tipped pink bottle. What the name doesn't imply is this: that this hair spray is deliciously, pervasively perfumed with lily of the valley. $2.75*; Altman.

9. One of Balmain's best designs: this time a fragrance, from his Paris couture house. He calls it "Jolie Madame"—and since he has dressed some of the joli-est mesdames all over the world, he should know. If you want to be fitted in Balmain fragrance: $26*, at Saks Fifth.

10. The fine laboratory of Frances Denney delights in the unique formula. Their news, and theirs alone, is "Viva Super Masque." This is a rousing skin treatment, to be used before make-up—needs a ten-minute time allowance. As soon as it is put on, the skin responds with a pleasant tingling sensation, which means that it is getting a generous helping of vitamin A and Viva cream. After the masque is tissued off, there is, usually and immediately visible, a radiance and after-glow (not so visible, but a pleasant fact: the skin's natural moisture has been helpfully conserved). Thirty little tubes, one whole one to be used every other day, are neatly ordered in the drawers of a golden chest. $17.50*; Lord & Taylor.



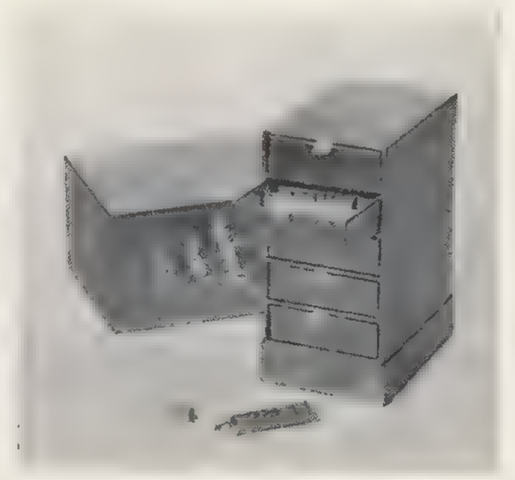
8. Hair spray,
perfumed with lily by Lilly





9. From the Paris Collections,
by Balmain





10. All aglow:
new complexion treatment

*PLUS TAX

PRIGENT





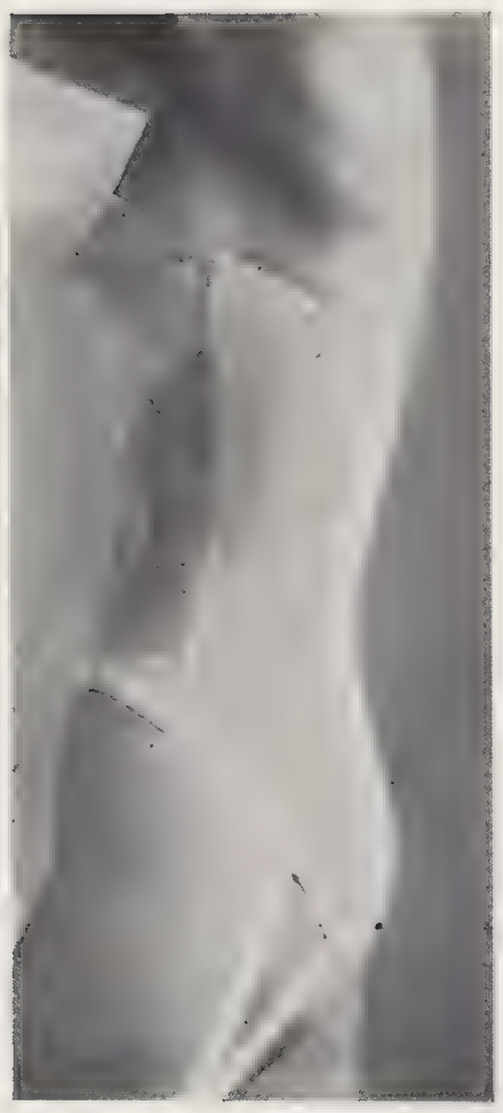
Mrs. Exeter's March collection in black and white



"No, I haven't lost a pound," said Mrs. Exeter, "but thank you all the same. The smartest dresses I've seen so far just happened to *be* black and white, and if I look slimmer—that's just a by-product. I chose them primarily because I think they're smart . . . because they fit into my particular plans . . . because they're 'good' clothes." *Far left:* A late-day costume that Mrs. Exeter plans to wear at least twice a week from now on—the dress, with a low neck, short sleeves, and full skirt, of printed silk taffeta, which lines the peau-de-soie coat. Coat, $110. Dress, about $60. By Grabois. Jay Thorpe; I. Magnin. Horsehair hat, Hattie Carnegie. Wear-Right gloves, Jay Thorpe. *Centre, left:* Another costume (this one will start out earlier in the day): low-buttoned silk faille taffeta redingote, over a printed silk shantung dress with elbow sleeves. Coat, $135. Dress, $125. By Ruffolo. Costume, velvet hat, suède bag: all, Henri Bendel. Costume, also at Montaldo's. *Directly left:* The dress with the white linen gilet—sheer worsted deftly shaped for a longer line; nothing to it but great style. By Suzanne Augustine, $155. Coblentz patent leather bag. Both, Bonwit Teller. The hat, at Hattie Carnegie. The print shirtwaist dress, of silk taffeta, pin-dotted and cut narrowly (but with room to move around in). By David Goodstein, $70. Saks Fifth Avenue. The calfskin bag: Lilly Daché. *Left, below:* A side-swung dress with a softly full skirt. By David Goodstein, of Forstmann wool crêpe. $80. Curved stole, Emba Lutetia mutation mink, by Dior-New York. Both at Saks Fifth Ave. *Décor:* by Baron Scapula—his New York house.

The good long look in corsetry— new additions





The news in corsetry for long-bodied lines: choice. Here, three different lengths (but all shorter in front) to carry the smooth line down as far as needed— to the hipbone for an overblouse, to all-in-one length for a blade-cut dress. Other smoothing influences: new trolley garters for a diagonal pull; free waists— no cinching tapes to overstress the ins and outs.

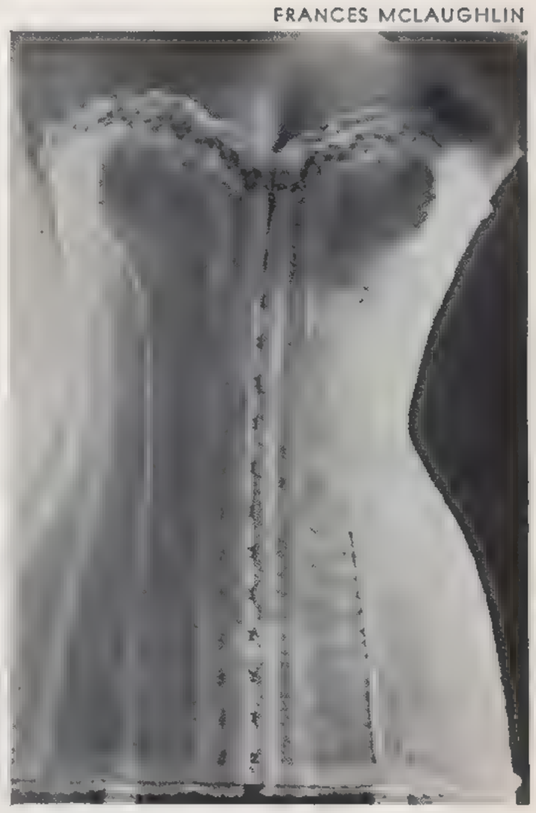
Directly above: An all-in-one which gives a new roundness to the bosom line—the brassière shaped by a lining (thinnest foam rubber) rather than by boning. Of white nylon lace and elastic. By Warner's; $27.50. Lord & Taylor; The Broadway.

Left: The longest line yet in basque corsetry— controlled at the back by back length, trolley garters. Of white nylon lace, pale-pink net, elastic. By Hollywood-Maxwell, $15. Best's; Dayton's; J. W. Robinson.

Right: A nylon all-in-one that won't need a lady's maid—it fastens handily in front; and probably won't need a fitter—there's a new slide adjustment which makes the top fit as precisely as a three-hook brassière. Of embroidered nylon and elastic, rimmed with French ribbon. By Poirette, $15. Saks Fifth Ave.; Thalhimers; Frederick & Nelson.

More corset news—Mrs. Exeter's—on pages 164-165.

FRANCES MCLAUGHLIN



In minutes...your skin glows with a youthful luminous radiance



Viva super masque

ENRICHED WITH VITAMIN A

What a wonderful sensation when you feel and see your skin become luminously radiant, alive with a misty glow —tightened and firmed. This happens in minutes with Frances Denney Viva Super Masque.

Viva Super Masque is much more than a momentary beautifier, more than a masque: it does more for your skin than you ever thought a masque could possibly do. Its magical effects are so lasting that you need apply it only every other day.

This is what Viva Super Masque will do for you.

Immediately, you feel and see a refreshing glow—your skin is tightened and braced. Your contour is smoothed and your skin appears to have a finer, velvet-like texture.

Viva Super Masque helps to retain the natural moisture of your skin, so essential for fresh, younger looking beauty.

With Viva Super Masque, enriched with Vitamin A, your skin glows with a radiant translucency . . . a luminous quality that lasts for more than a day.

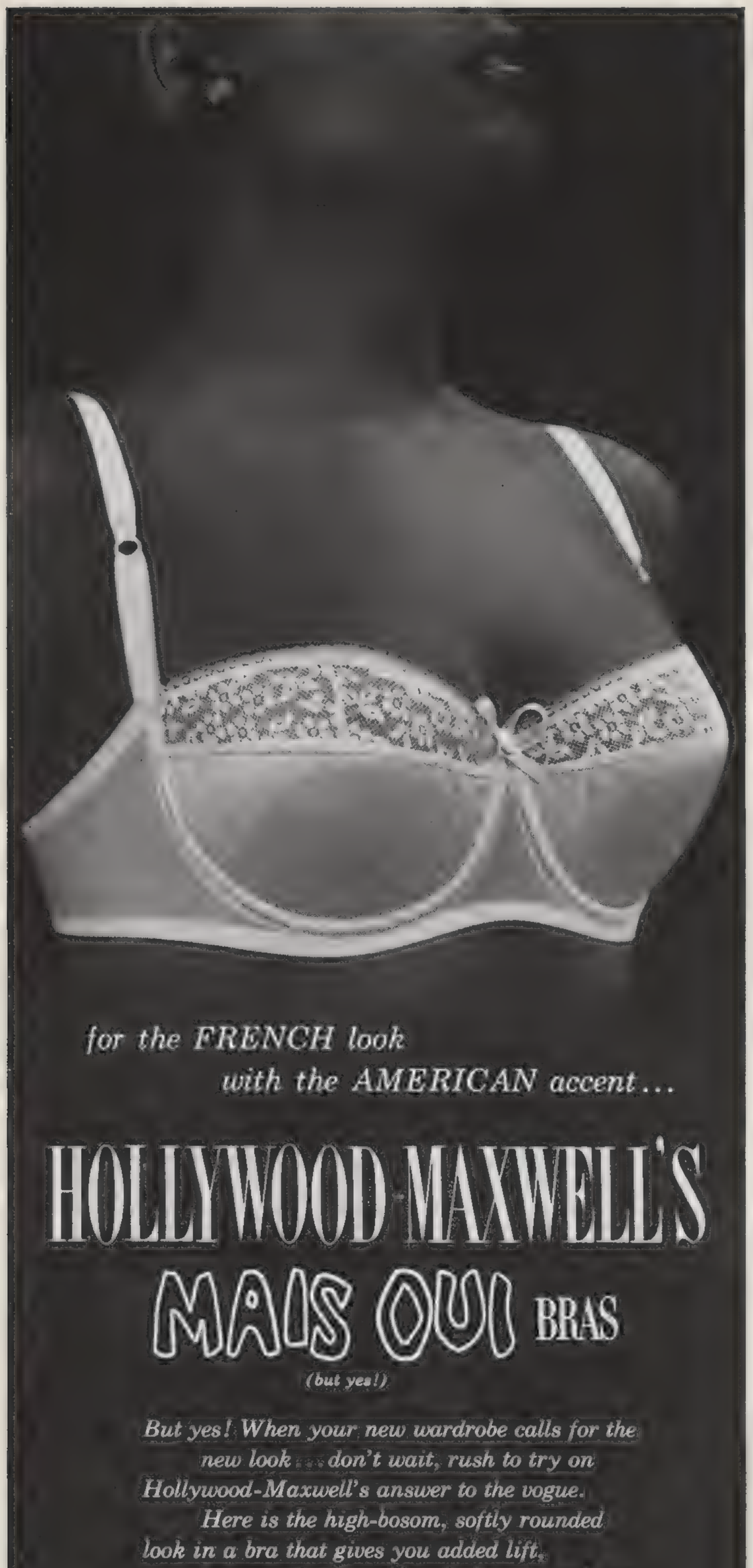
Naturally, because your skin looks its radiant best, your make-up goes on more smoothly and you look more beautiful than ever before. $17.50 plus tax, for thirty individual treatments.

Viva—The Perfect Night Cream

Viva is the amazing beauty cream which helps your skin to a new, petal-smooth beauty in only 30 minutes. Your skin is softened and smoothed—appears to gain a new loveliness. Every skin, normal, dry and even sensitive skin, responds to the rich qualities of Viva. $7.50 plus tax.

Now, no longer need beauty vanish as the years pass. Frances Denney helps you capture a younger looking beauty with Viva Super Masque and Viva. At the finest cosmetic counters, or write Frances Denney, Philadelphia.

FRANCES DENNEY





ERNEST GRAHAM

Taliaferro house in Hobe Sound

Mr. and Mrs. Taliaferro's Hobe Sound house, like their Long Island one (see page 146) is set in a grove of trees; but here, the trees are palms. Designed by Byron Simonson, it is one-storied, white, and in the Regency manner, with a pleasant suggestion of the tropical-Colonial style. Tall windows and French doors leave it open to sun and sea breezes, with white *jalousie* shutters filtering the light (there are no curtains). Colours are pale, fresh, and cool, and there are natural straw rugs everywhere, looking like stiff lace doilies. Throughout the house, fine pieces of furniture are mixed, casually and charmingly, with pieces made of wicker, of iron, or of wood painted in soft flower or leaf colours.

Above: the living room, pale-pink with a white floor; more white, pink, mauve, and blue in the glazed chintzes. The dining room opens off it, through a pair of graceful old white-painted iron gates.

"WHY VERSE?"

(Continued from page 137)

drawn between a cow calving and the Battle of Waterloo. There is in fact nothing which is absolutely irrelevant to anything else. And those omens and sympathies in nature taking part in great events, which seem to us now superstitious and theatrical effects: the star falling at the death of a king, horses eating each other in their stalls, thunder, earthquake, the mountains close to my home which split at the Crucifixion, are in the eyes of poetry closer to the single nature of the universe than in our daily lives we usually suppose.

No event is understandable in a prose sense alone. Its eventual meaning (that is to say, the complete life of the event, seen in its eternal context) is a poetic meaning.

Imagine a mystery: the worm, the caterpillar, going into its chrysalis death, while in it, or through it, a figuring, a patterning, a transfiguring takes place: a particular form of butterfly, a particular shape, colour, and marking, is created by or through the worm, obedient to a figure which is eternally present. It might be the Comma butterfly: in its chrysalis death it finds its way towards the symmetrically ragged wings, the black spots and tiger lines, the silver comma on each underwing, according to the inner ruling of its kind.

In some such way a poem, or a line of poetry, will feel its way towards a predestined end. Occasionally it finds it, and then we have the inevitability which we call great poetry, a discovery of the underlying discipline of revelation in which we are made. But when that miracle doesn't happen, the minor poetry or verse can at least prepare us for the discovery, and lead us into that way of experience.

Poetry is the humility of language, it waits and is filled; and we can receive it only in the same spirit. But though language can be humble it can also be—and is, usually—so obstinate, so determined to set up difficulties, so opaque between the vision and the expression, we have to be content too often with a very rough approximation of what we need and search after.

For my own part, I have had to buy a donkey to keep myself in a lively state of self-respect. A donkey's efforts at communication are the same as our own, but on such an appalling level of distress and frustration that I go back to my work, after listening to him, fairly assured that not every sentence I write will

(Continued on page 166)

some women
never seem to age

"The exquisitely-cared-for-look of continuing youth depends primarily on the preservation of skin tone. I have developed special treatments and techniques—identical in my Salons throughout the world—to help improve the elasticity of the skin, the tone of the supporting facial muscles."

ELIZABETH ARDEN'S Firmo-Lift Treatment

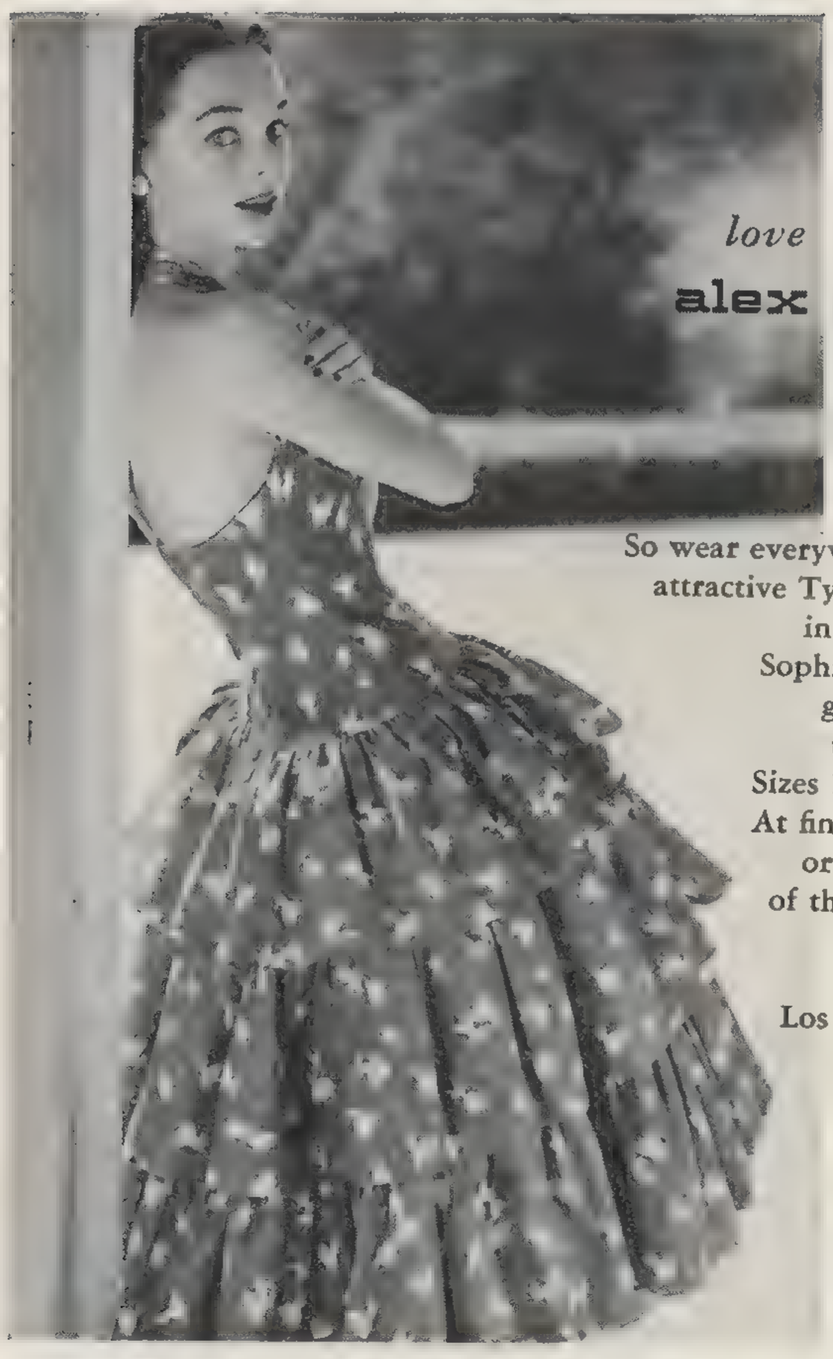
Firmo-Lift Treatment Lotion is a blend of vital, restoring, toning oils and astringents. Its companion benefactor is Special Salon Treatment Oil. They ask only the up-lifting touch of your own two hands to actively combat sagging contours, dry skin and jawline heaviness...to help erase fine lines around your lips, puffiness under your eyes. Press on, mould in, work-up.
—and years seem literally to lift away.

Follow this daily, five-minute Treatment with Special Hormone Cream for very mature skin, or with vitamin-enriched Ardena Perfection Cream.



FIRMO-LIFT LOTION.....3.00 and 5.00
SALON TREATMENT OIL...3.75, 10.00
SPECIAL HORMONE CREAM 3.50, 6.50, 12.00
ARDENA PERFECTION CREAM 2.00, 3.25, 6.00, 10.00
prices plus tax

Elizabeth Arden



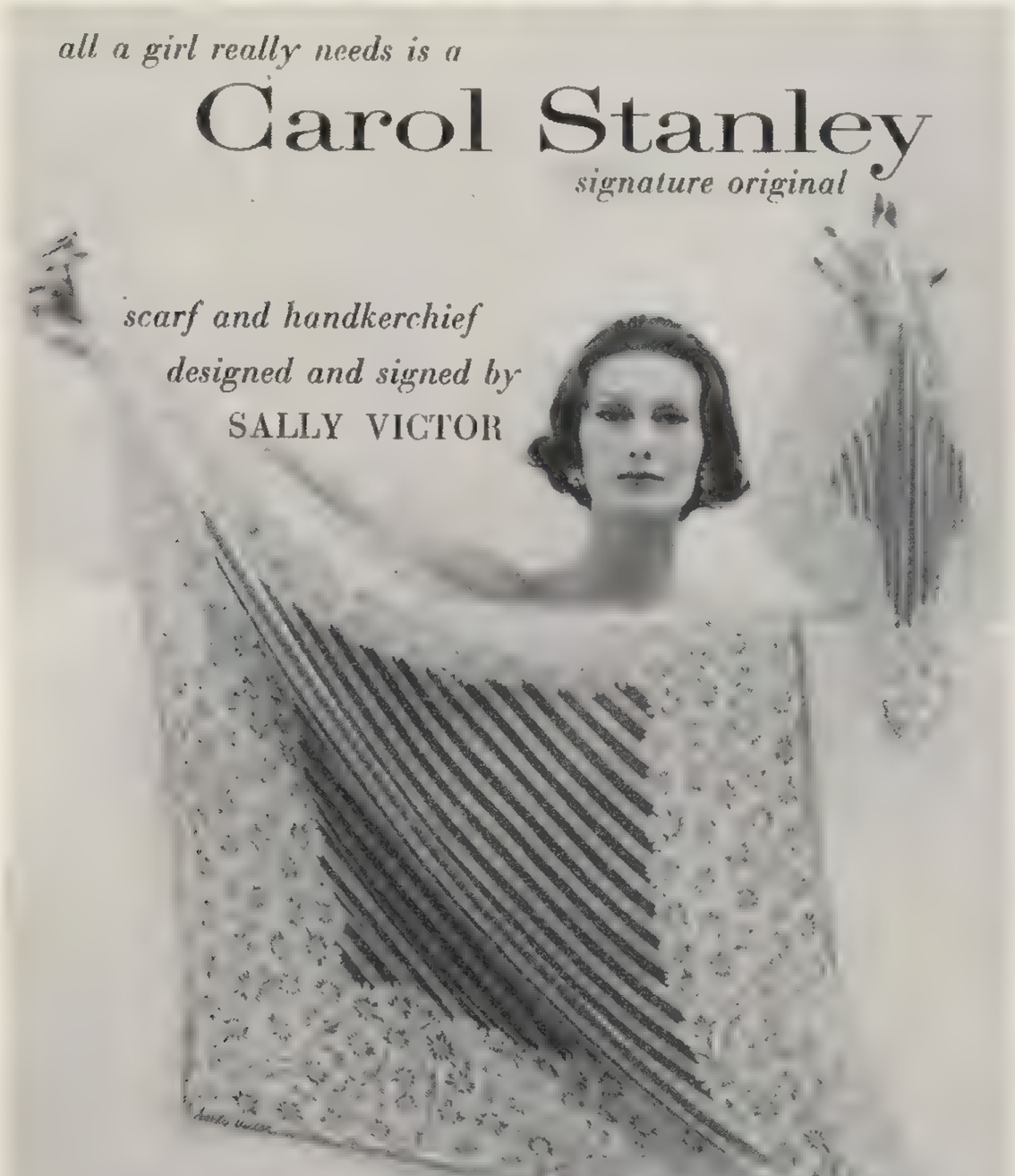
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look

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Carol Stanley
signature original

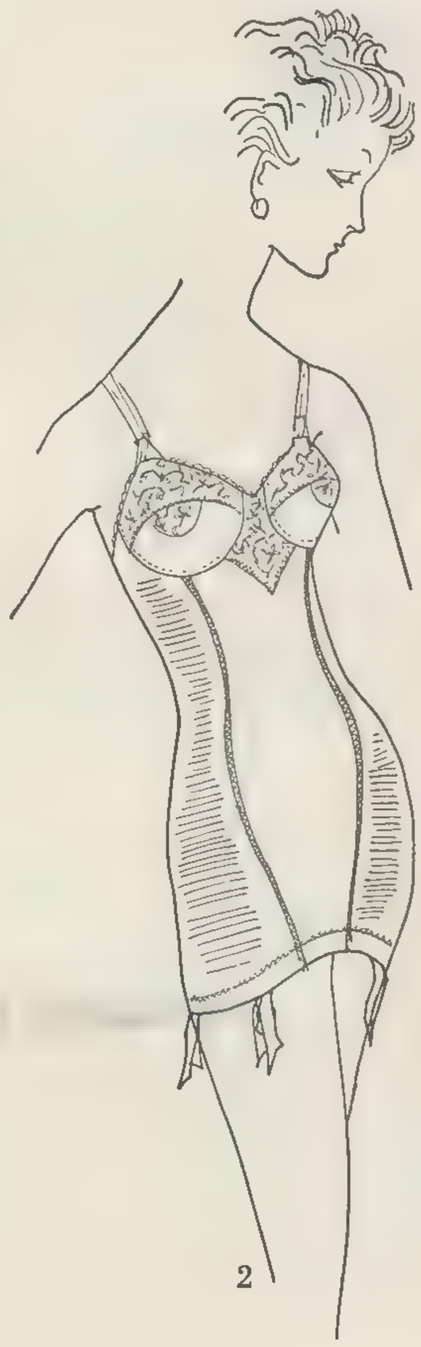
scarf and handkerchief
designed and signed by
SALLY VICTOR

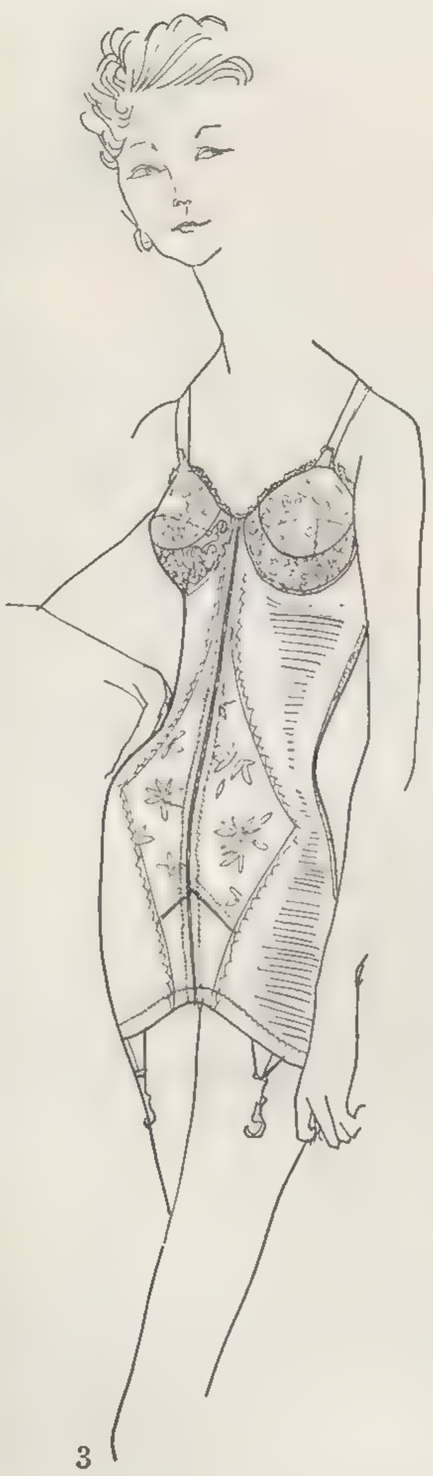


DAISIES DO TELL...a most wonderful Spring fashion story... especially when they border a bright bed of candy-cane stripes. The scarf, a square-yard of lustrous, soft silk, about 3.95. The handkerchief to match, a large, hand-rolled square of imported linen, about 1.00. At fine stores, or write to: Carol Stanley, 10 East 38th Street, N.Y. 16



Underlining Mrs. Exeter's list: new corsetry





"A long, easy line, is it?" says Mrs. Exeter. "No problem at all, when I have the proper corset." Collected in her size range: 1. A nylon corselet with the not-cinched waist (see page 160); news in these sizes: 36 to 46. By Rite-Form, $15. At Lane Bryant. 2. Enough corsetry for a fairly slender Mrs. Ex.: a slip-on all-in-one with no boning, of elastic with satin-and-Lastex panels. By Gossard, sizes 32 to 40, $12.50. Best's. 3. Discipline handsomely meted out: all-in-one of elastic Dacron marquisette, satin panels with Lastex. The brassière shapes via a lining—no wires. Side fastening: a Scovill zipper. By Formfit, in sizes 33 to 40. $18.50. Best's.



4. The sort of brassière that Mrs. Exeter prefers—at least 3" of control below the bosom. This, white nylon lace with satin, a mostly-elastic back. By Surprise, made in sizes 32 to 44, $7.50. At Gimbels. 5. The separates idea for an all-in-one effect (very helpful to a long-waisted Mrs. Ex.). The girdle of Dacron taffeta and elastic, in waist sizes 27 to 38, $18.50. Dacron leno elastic brassière in sizes 32 to 40, $8. Both these are by Smoothie. Franklin Simon. 6. The girdle: no bones but excellent hip control—panels of nylon taffeta, elastic satin, a Talon zipper. Waist sizes 26 to 34, $11. The brassière line is reaffirmed with laminated cotton flannel. Of nylon lace and leno elastic. In sizes 32 to 38, $6. Both these are by Perma-lift. At Gimbels.

4

5

6

DRAWINGS BY
ERICA PERL



THE SHAPE CHANGES...

Here are two versions of the new, sleek look in Spring handbags. Both feature a hinged tortoise-shell handle that can be worn in the conventional manner or folded tight against the bag. See them in faille and mock patent... at fine stores everywhere.

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* **USE AT HOME . . .** look your loveliest. Your prettier, trimmer figure excites romantic glances! New popularity . . . new happiness for a new YOU!

Reduce

waist, hips, tummy in size — NO DIET!

NEW—no vibration, no massage, a truly easy NO-EFFORT way!

ROMANCE begins with a pretty figure. Now *you* can lose excess inches from your waist, tummy, hips and thighs . . . without diet or weight-loss . . . QUICKLY, EASILY . . . while you REST luxuriously at *home!* Relax-A-cizor gives you a delightful new kind of beautifying, slimming exercise that requires NO EFFORT! You RELAX and enjoy reading, sewing . . . even SLEEPING while Relax-A-cizor removes those excess inches almost like magic . . . *and it does NOT make you tired like regular beauty exercises.*

FIRMS . . . TIGHTENS . . . TRIMS

Diet may cause sagging and loss from bust, neck and face. Relax-A-cizor does *not;* it, instead, *firms* and *tightens* your waist, hips, thighs and abdomen. FACIAL attachment exercises muscles around EYES and THROAT. *Don't risk your health* . . . this is the safe, sensible, economical *home* method praised by thousands of users. Home model 6 *approved by Underwriters' Laboratory.*

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Use margin for more writing space. V-2

"WHY VERSE?"

(Continued from page 162)

entail such torture at that. What the donkey means to convey, I think, is the quite simple modulating vowel sequence: Ee-aw. His approach to it is one of fear; and that I can perfectly understand. He stokes himself up towards it in a series of fearful, rusty gasps, as though the first Liverpool to Manchester train was remembering how it killed Mr. Huskisson, M.P., in 1830. Then, taking courage, his vocal cords seem to labour and push back an enormous iron gate, to let through, one supposes, the message seething in his heart. With a cronking groan the gate closes again; the donkey sobs terribly once or twice, and again the gate is forced back on its grinding hinges; and this may happen several times, a crescendo of agony, until you think the donkey must break his heart: and then communication is made, not, indeed, exactly as conceived; the Ee-aw of his vision is denied him; what he accomplishes in fact is Aw-ee; but we are fortunate if in our own way we ever come so near to our vision as he does in this rather Miltonic inversion.

So we can bear in mind, as we go on, that though we are discussing Ee-aw, the theatre is able to provide only Aw-ee. In this way I hope my claims for verse will not seem too large. They could scarcely be any larger.

There are many people to whom verse in the theatre is an irritating, or boring, or distracting, or pretentious flight of fashion; and in certain moods I can pish and tush with the best of them. This point of view is not held so strongly about literature in general. It isn't often said that there should be no such thing as poetry at all. When Wordsworth writes: "Felt in the blood, and felt along the heart," we should think twice, perhaps, before we ask him why he didn't write that passage in prose. "Felt in the blood, and felt along the heart" is a good example, by the way, of the speed and economy with which poetry can express what would take prose far longer.

What reason is there for limiting the theatre to one form of communication? It is even believed that the prose play and the verse play are in opposition; or that the one precludes the other; there appears to be a kind of colour bar in the matter. Such rivalry is nonsense. Indeed, prose and verse existing side by side counter each other's dangers. If they pass altogether out of each other's reach they cease to be themselves, becoming on the one hand journalese, official cant, or any other string of sentences: and on the other, a vagueness, an abstraction, a preciousness. This interplay of difference, one touching the hand of the other as it separates, like men and women dancing the Grand Chain, is what keeps each in its own state of grace.

One explanation of our impatience with a verse play is that the spring of theatre is action, and any insistence upon words is felt to hang like heavy clothes on the body of an athlete. When we go to the theatre we go to be interested by a story of lives living out their conflicts in a concentration of time. We do not go to hear them discuss the matter; we go to see and hear them live it.

But we know that words and actions are not unrelated. One illuminates the other; and the full significance of action can be explored only by words. If we compare the murder of Maria Marten in the Red Barn, with the murder of Duncan in Macbeth's castle, we see that in each the physical action is roughly the same, but the significance of the action is entirely different. The one is merely done, the other is experienced, and the experience is in the words. What is more, the experience is the true nature of the action. The experience ultimately *is* the action. The action is not the dagger in Duncan's breast, or the blood on Macbeth's hand, but rather the limitless experience of the words arising out of them: the experience of

"Macbeth does murder sleep!"—

of:

" . . . this my hand will rather
The multitudinous seas incarnadine,
Making the green one red."

The three words "this my hand," in the context, so deepen our thoughts about the human hand and what it performs, that the action is not only true of this one human, and this one deed; it becomes also an elemental action, done in the beginning of the fallen world. In sounds alone, "multitudinous," which heaves like a wilderness of molten lava, set against the three monosyllables "this my hand," gives us, or should give us, an experience of being. We begin to feel there is not one action, but two, not two, but twenty in the course of a speech.

You may be prepared to agree with me that words give us a larger, or deeper, experience of action, but still you may say, "Why verse? Why this formality of syllables? Why this unnatural division of sentences into lines?"

I suggest we forget the questions, and go on as though verse plays, like wasps, are apparently with us for some reason which they don't reveal. I only ask you to allow me to suppose an organic discipline, pattern, or proportion in the universe, evident in all that we see, which is a government uniting the greatest with the least, form with behaviour, natural event with historic event, which stamps its mark through us and through our perceptions, as the name of Brighton is marked through a stick of rock candy. When Milton says: "Elephants endors'd with towers," or when Wordsworth says: "A noticeable man with large grey eyes," they are not being so true to that organic discipline as, for instance, Chaucer, when he says:

"Now with his love, now in the colde grave
Allone, withouten any companye."

I ask you to allow me to suppose a shaping but undogmatical presence "felt in the blood, and felt along the heart," which is of a kind with the law of gravity, and the moral law, and the law which gives us two legs and not six.

From the way I am going on you would think I was talking about the Eleusinian mysteries, not about a theatre in which you propose to spend an entertaining evening. It is the fault of the question "Why Verse?" I should really write a play which would be so good that the question would never arise, a play which would please not some of the people some of the time, but all of the people all of the time, which would be both the immediate appearance of things and the eternal nature of things, combined with felicity.

I wish I could promise any such thing. Every few generations have to shape afresh the language which will express both these things together; and some of us find, like the donkey, that communication with our fellow beings is something not easily achieved. We may think we have avoided all misconception, and then overhear a member of the audience making his comment, as after a performance of *The Dark Is Light Enough* (a play about the Austro-Hungarian war, taking place near Vienna) when a gentleman said, with charitable resignation, "I never can understand these Russian plays."

It is no good asking poetry to tell us what it says; it simply *is* what it says. In the theatre it must have a direct surface meaning, an immediate impact of sense, but half its work should be going on below that meaning, drawing the ear, consciously or unconsciously, into a certain experience of being.

This has been an age of signposts, of ideologies, of patent cures, of battle cries; we must take up our positions, draw clear lines between this or that, label, analyze, dissect; we must live the letter, for the letter is the law. But we have been looking at the possibility that poetry has another, deeper law. The truth of poetry deepens under your eye. It is never absolute. There is no moment when we can trumpet it abroad as finally understood.

In a play I wrote called *A Sleep of Prisoners,* Cain and Abel throw dice together, and Abel prays as he shakes the dice:

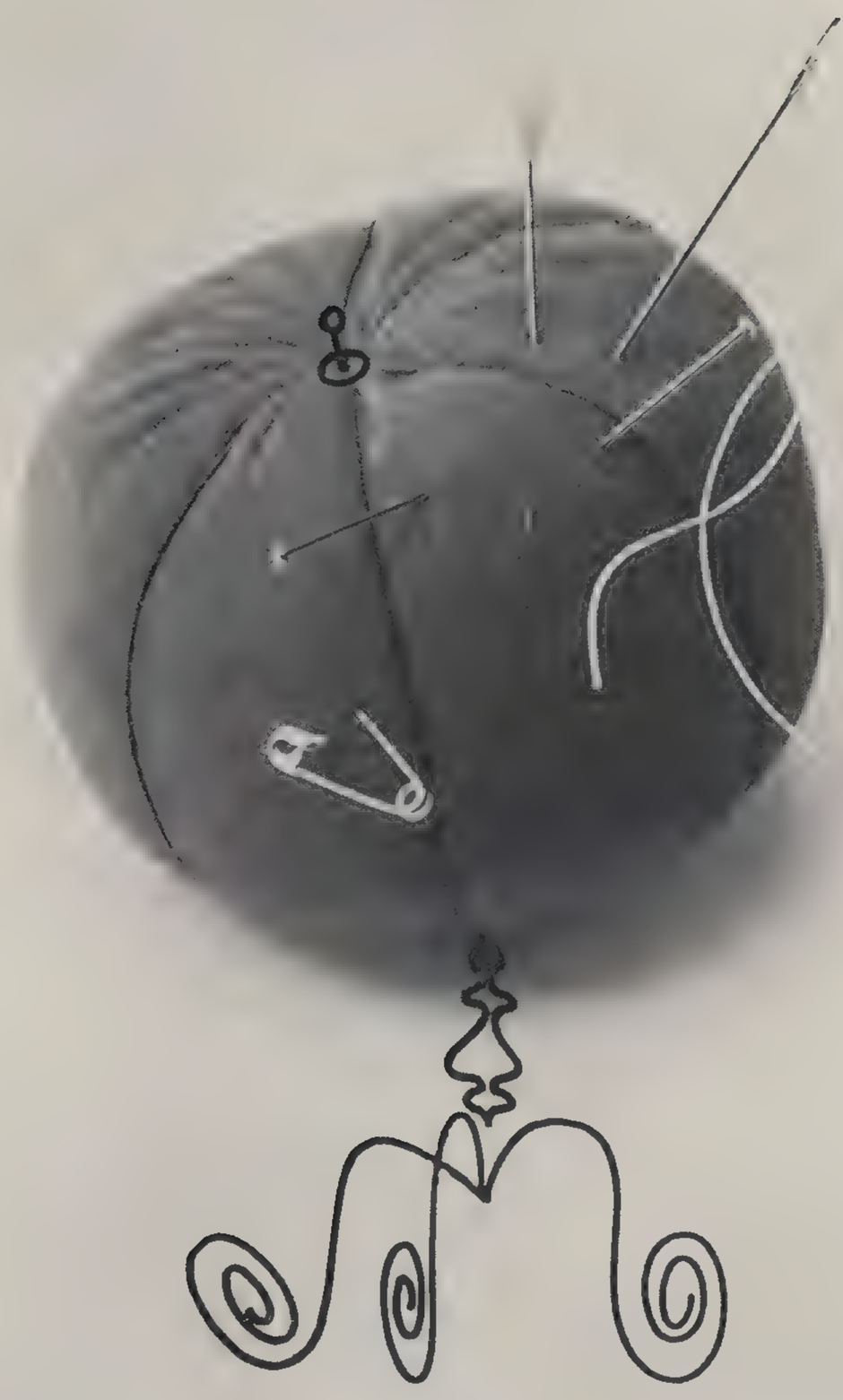
"Deal me high, deal me low.
Make my deeds
My nameless needs.
I know I do not know."

In our anxiety to be in the know we defend our scraps of knowledge and decision so passionately that over the centuries we have burned, tortured, imprisoned, shot, and blown up those who contradicted or doubted us. But the spirit of our scrap of knowledge was in the contradiction and doubt, as much as in the belief. What we were torturing and blowing up was the spirit of truth.

Poetry in the theatre is the action of listening. It is an unrolling exploration, following your nose, or it would be better to say following your ear, for sound itself, pure sound, has logic, as we know in music, and what does that logic accord to if not the universal discipline felt along the heart? What part this logic plays in our life here on the earth is beyond calculation. If it wakens harmony, modulation, and the resolving of discord in us, we are nearer to our proper natures.

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems

(Continued on page 168)



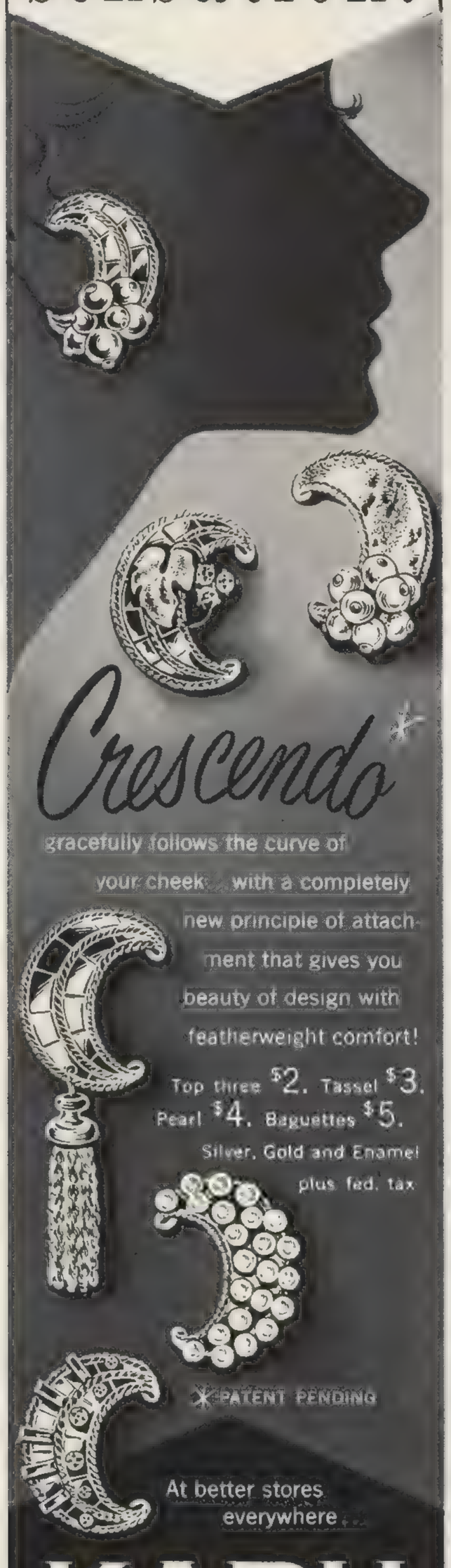
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"WHY VERSE?"

(Continued from page 166)

and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.
Mark the music."

Mark the music. Even in the broad give-and-take of the theatre our ears should be able to accept the interplay of the vowel sounds of a line of poetry, and know them as indications of the universal discipline, and consider the comma in the line with almost as much purpose as the comma on the underwing of the butterfly. But this precision has to exist within the broad and tough character of the theatre; it has to hold its own against distractions of many kinds, against coughs in the auditorium, failings in the author, even—on rare occasions—against irregularities of the actor's memory; just as in life our awareness of our larger natures has to hold its own against a host of distractions within and without.

"Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we can not hear it."

So the general lines of the play, the shape of the story, the disposition of the characters, should point and implicate by their actions and their wider uses the texture of the poetry. The large pattern of the action should have a meaning in itself, above and beyond the story: the kind of meaning which gives everlasting truth to myths and legend, and makes the fairy story into a sober fact; a meaning not so conscious as a parable or so contrived as an allegory, but as it were tracing a figure which the poetry can naturally and inevitably fill.

This is all very well, you may now say, this fine theory; but we have to put up with verse plays as they are, not as ideally they should be; it seems to us that a good deal of these plays could be written at least as well, and more honestly, in prose. Why, for instance, should you present to us as verse a speech such as this:

"I sometimes think
His critical judgment is so exquisite
It leaves us nothing to admire except his opinion.
He should take into account
The creative value of the fault."

I have no answer to satisfy you if you believe that human nature, or human personality, is divided into two parts, of whatever proportion, the prosaic and the poetic. I think we live always with a foot in each camp, or rather, that there is no moment when we can safely say that we belong entirely to one or the other. There is no moment when we can certainly say that even our apparently most insignificant actions have not a significance greatly beyond ourselves.

It is this tension between two meanings which verse conveys, favouring sometimes one, sometimes the other. The prosaic or colloquial can be rhythmically just sufficiently charged to resolve into the implication of verse at a moment's notice, even half way through a sentence, and back again, without disturbing the unity of the speech, in the way that the spirit and the flesh work in ourselves without noticeably sawing us in half. The writer's responsibility is to know when he can safely break free of this, and relax for contrast into the rhythms of prose.

In *The Dark Is Light Enough* there comes a moment when the situation reduces everyone to silence; when there seems no way of the scene going on without bringing the curtain down. And then the Countess begins to speak. I will tell you what she says, not because the verse does what I want it to do, but it says something to our purpose:

"How shall we manage, with time at a standstill?
We can't go back to where nothing has been said;
And no heart is served, caught in a moment
Which has frozen. Since no words will set us free—
Not at least now, until we can persuade
Our thoughts to move—
Music would unground us best,
As a tide in the dark comes to boats at anchor
And they begin to dance. My father told me
How he went late one night, a night
Of some Hungarian anxiety,
To the Golden Bull at Buda, and there he found
The President of your House of Deputies
Alone and dancing in his shirt-sleeves
To the music of the band, himself
Put far away, bewitched completely
By the dance's custom; and so it went on,
While my father drank and talked with friends,
Three or four hours without a pause:
This weighty man of seventy, whose whole
Recognition of the world about him
During those hours, was when occasionally
He turned his eyes to the gipsy leader
And the music changed, out of a comprehension
As wordless as the music.
It was dancing that came up out of the earth
To take the old man's part against anxiety."

A comprehension as wordless as the music. It is this comprehension which poetry tries to speak, this revelation of discipline that comes up out of the earth, or is felt along the heart; it is this which verse has to offer.

MENOTTI DOSSIER

(Continued from page 143)

alive and ordinary, with none of the plumes and plush of "period" settings; and partly from his uninhibited ability to look at and expose pure, brutal emotion, stripping off more of the outer wrappings than other writers care to pull away. In this he is rather like a man who speculatively holds a burning match until the flame scorches his fingernails before blowing it out. And audiences are made to feel the fire as it spreads along the stick.

When this special talent first touched Broadway, with the production of *The Medium* in 1947, Hollywood, too, discovered Menotti. MGM put him under contract, a highly unusual contract which he wrote himself. Menotti was to submit movie scripts, which MGM could accept just as they came from his typewriter, or not at all. If they rejected them, ownership reverted to Menotti. After a few rejections, Menotti began to be violently bored; but the studio officials soothed him with assurances that they had the right assignment for him waiting in their own files. When it turned out that they wanted him to do a musical extravaganza based on *Huck Finn*, Menotti said, staring down his elegant nose: "You come to an Italian for this?" Then he locked his office door and settled down to writing *The Consul*.

Along with the chill steady fascination for the bizarre that goes into Menotti opera, there is about him personally a volatile warmth and real Italian amiability. At the house in Mt. Kisco, New York, which he shares with Samuel Barber, another composer, the atmosphere is rather like the *commedia dell'arte* in modern dress with scads of props—a Sicilian puppet, four feet tall, in brass armour; a fruit bowl with perverse green peppers in among the oranges and apples, hundreds of photographs, Gustav Mahler's hunting horn, and books ranging from Jane Austen to *Devils, Drugs, and Doctors*. The telephone rings incessantly, and Menotti, obviously unable to let anyone else answer it, paces out a nervous rhythm to and from its cramped corner at the end of a narrow hall. From time to time he finds such working conditions fairly impossible and talks of living in a cave, or a fishing village in Italy where "there are no tuxedos, and you don't have to have a tag for the dog." His friends are inclined to think the right cave will never be found, for beneath the surface restlessness of Menotti, is an organized, furiously inquisitive mind, a drive that prompts him to say, "I love to do nothing when I have work to do, but to do nothing because you can't work—that is *horrible*."



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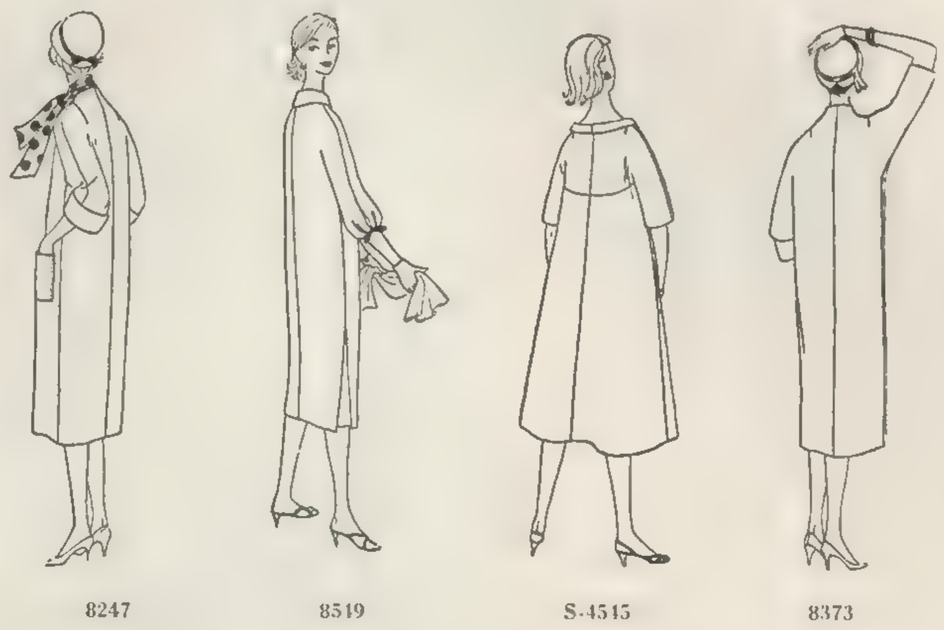
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VOGUE PATTERNS

(Back views, sizes, yardages of the coat patterns on pages 154-155)



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First: Vogue "Very Easy to Make" Pattern 8247. Coat, small (28 to 30), medium (32 to 34), large (36 to 38). To make this coat in medium size: 4⅛ yards of 39" fabric required. Price: 75c. *Second:* Vogue "Very Easy to Make" Pattern 8549. Coat, sizes 10 to 20 (28 to 38). For size 16 (34), 2⅛ yards of 54" fabric needed. 75c. *Third:* Vogue "Easy to Make" Pattern S-4545. Coat, sizes 12 to 20 (30 to 38). For size 16 (34), 4⅛ yards of 35" fabric are needed. $1. *Fourth:* Vogue "Very Easy to Make" Pattern 8373. Coat, sizes 12 to 20 (30 to 38). Size 16 (34): 2⅞ yds. 45" fabric; 3⅝ yds. 35"-lining. 75c.

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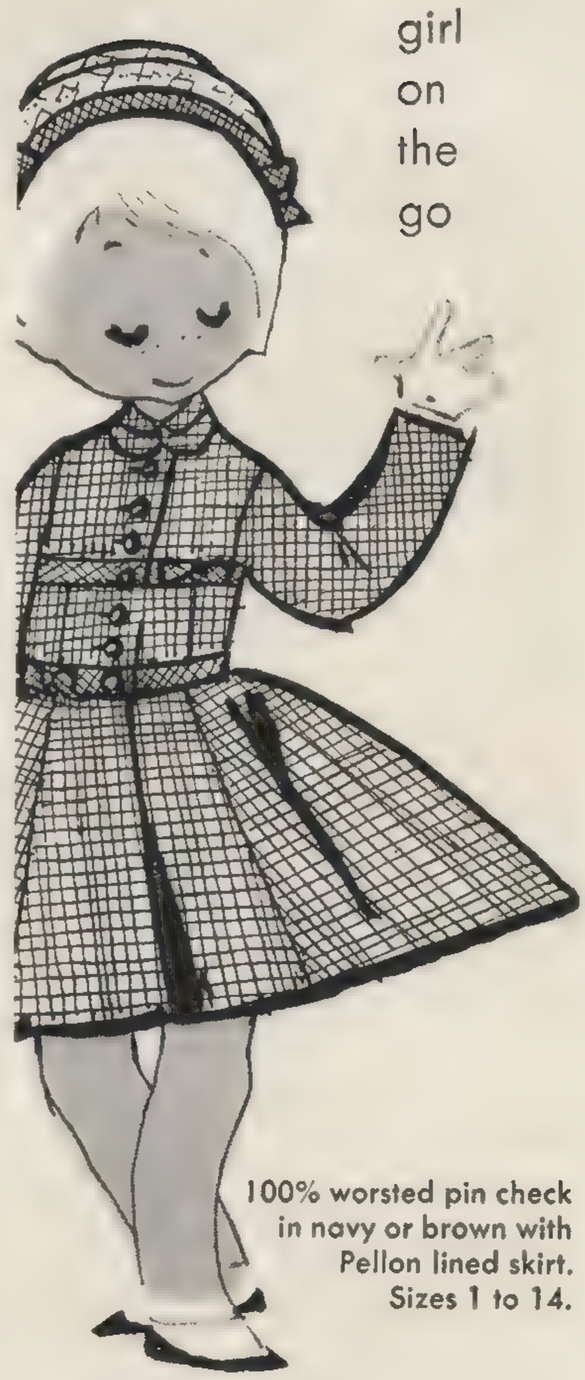
TO AUGMENT: Besides the patterns cited here, there are some 770 others in the new Vogue Pattern Catalogue, on display wherever Vogue Patterns are sold.

THE ITALIAN SILK COAT

The following is a list of shops throughout the country where the fashions shown on pages 138-139 may be found.

Atlanta, Ga.....Rich's	Lubbock, Tex.....The Dunlap Co.
Chicago, Ill.....Bramson's	Miami, Fla.....Burdine's
Cleveland, Ohio.....The Halle Bros. Co.	Miami Beach, Fla.....Burdine's
Dallas, Tex.....Dreyfuss & Son	New Orleans, La.....D. H. Holmes Co., Ltd.
Fort Lauderdale, Fla.....Burdine's	Portland, Ore.....Nicholas Ungar, Inc.
Fort Worth, Tex.....The Fair	San Diego, Calif.....The Marston Co.
Kansas City, Mo.....Woolf Bros.	San Antonio, Tex.....Joske's of Texas
Long Beach, Calif.....Schick's	Tulsa, Okla.....Woolf Bros.
West Palm Beach, Fla.....Burdine's	

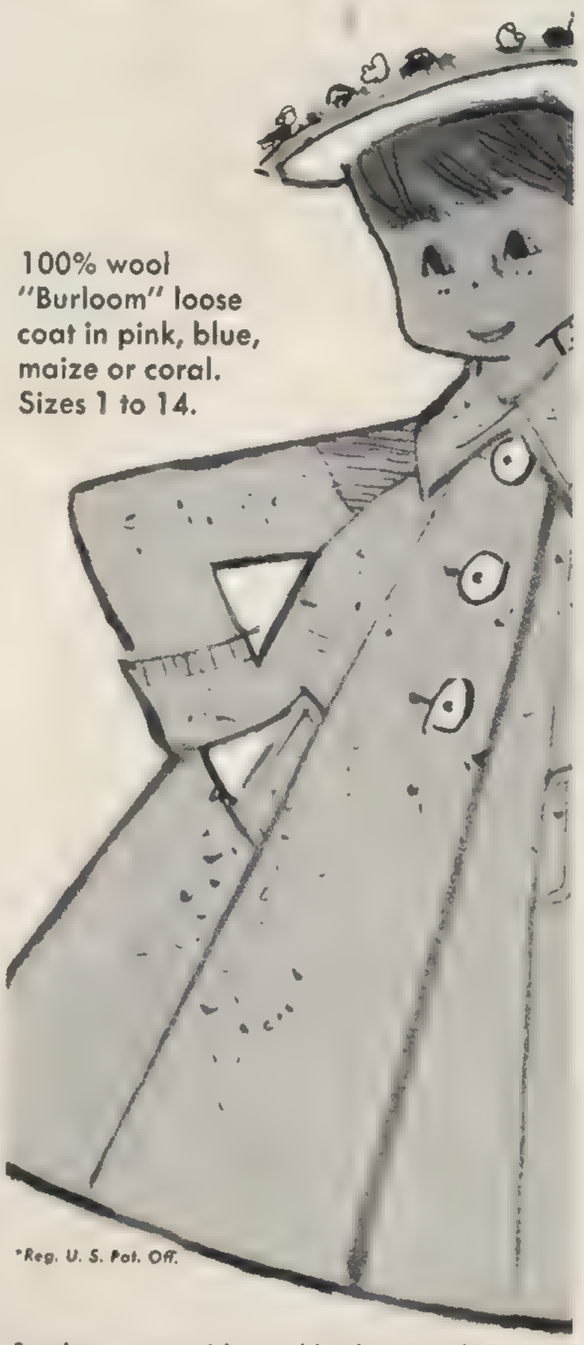
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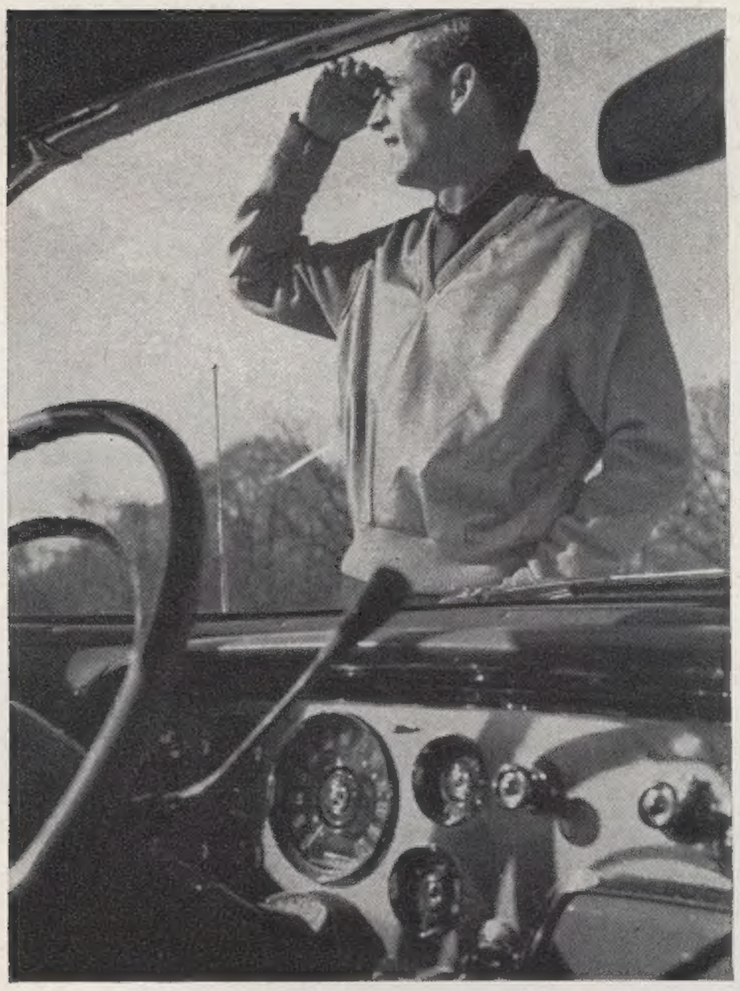
In Vogue for men: new car clothes, new car



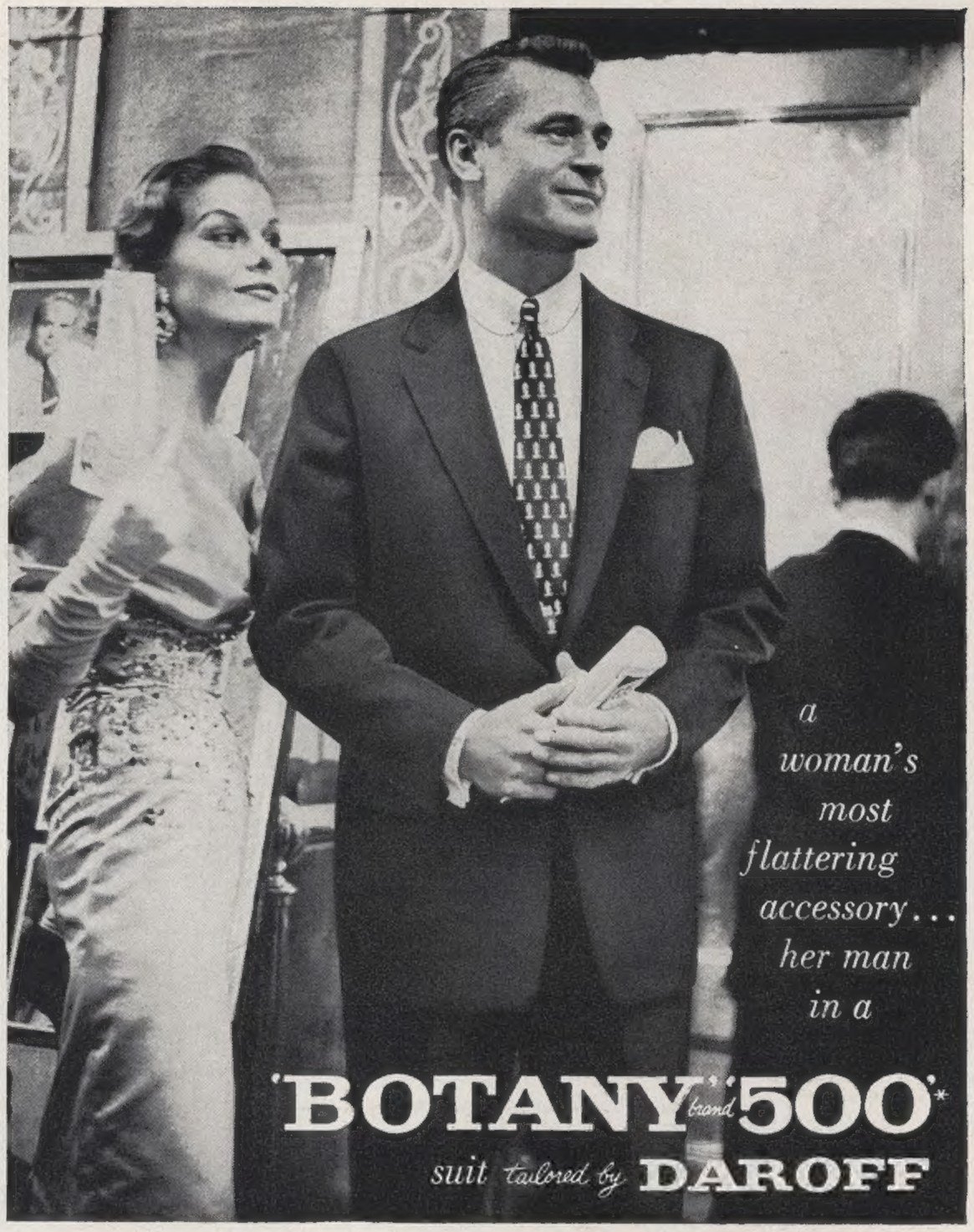
The men's clothes here have a handsome mobility that makes for comfortable driving—on the highway or possibly the fairway. The car jacket above is convertible: the lapels can button at the throat, the cuffs can be turned back out of the way or buttoned tight against the wind. Added mobility: side vents, outer-seamed sleeves, some fullness across the back. This sports jacket, by M. Jackman of natural-colour camel's hair, a Crombie Scottish woollen. $100. Mark Cross. The new car photographed on both these pages: the 1955 Packard Clipper Constellation, a handsome, easy-riding car (its new suspension system involves long torsion bars rather than coil and leaf springs) that has more horsepower than a week at Hialeah.



Above: A knee-length car coat in the best sort of men's fashion: fast-becoming Traditional (the knee-length "British Warm" officer's coat and the shorter raincoat established this length two or three years ago; now it appears widely, handsomely, never as a shock). This car coat, of supple tan glove leather, by Fashion Sportswear, $150. At Littler, Seattle. The short-visor cap of checked woollen (an idea and, in this case an item, from England), imported by Cavanagh. *Below:* Newest form of car equipment: the car sweater, made of leather and wool and cut easy through the shoulders (therefore good for golf in cool weather). The body of this car sweater is made of soft tan capeskin, lined with rayon satin; the knitted sleeves and the trimming are of matching French worsted. By Ripon, $30. Wallachs.



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Print news: floating dots

(Continuing the collection on pages 120-129)

Couldn't be more welcome, these graceful warm-weather dresses with floaty skirts, airy necklines, a certain coverage at the arms (nice restraint in the city, sometimes). Note: full dotted prints often seem smartest when the wearer keeps a neat look about the head—a hair ribbon, a close silk hat. *Above:* A polka-dotted dress—deep mauve dots on a paler mauve background. The neck is deeply V-ed, front and back; the skirt very full, whirling out of soft box pleats. Of Stevens Orlon-and-cotton made crease resistant by Everglaze—easy to keep up. By Marsha Young in tall sizes, $17. Macy's. *Below:* A full-skirted dress made of a print that's rather like Finnish rice ware; in this case, white rice on navy-blue silk taffeta. The cuffs (ending a new summer sleeve-length) and the wide-spaced collar are made of white piqué. The printed silk taffeta, by Fran-Tex. Dress by Harmay, $70. Milgrim.



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